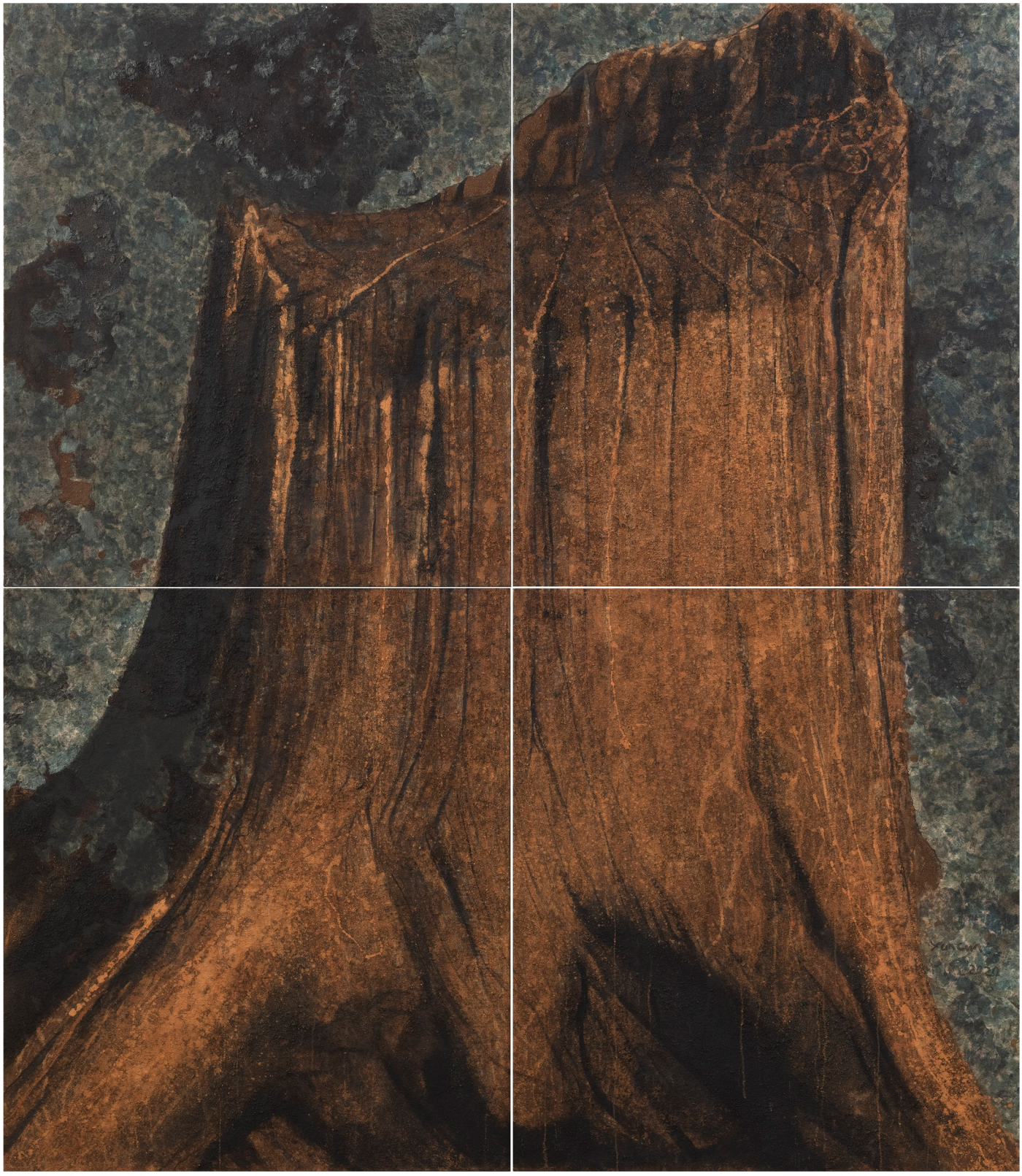
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Pen and watercolor painting by Zhu Yancun

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Research Articles



002

A Deep Analysis of the Artistic Features of the East Baro Calendar’ s 24 Solar Terms

Xiao Xiao

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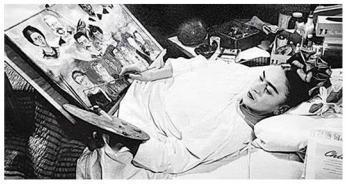


018

From advocating “b á i y ò u sh ò u” （白幼瘦) to refusing to “serve beauty duty”

Xiao Huang

DOI: 10.69954/SOA020102



024

Only genuine feelings and sincere emotion: Frida Kahlo’ s paintings don’ t lie

Xiao Huang

DOI: 10.69954/SOA020103

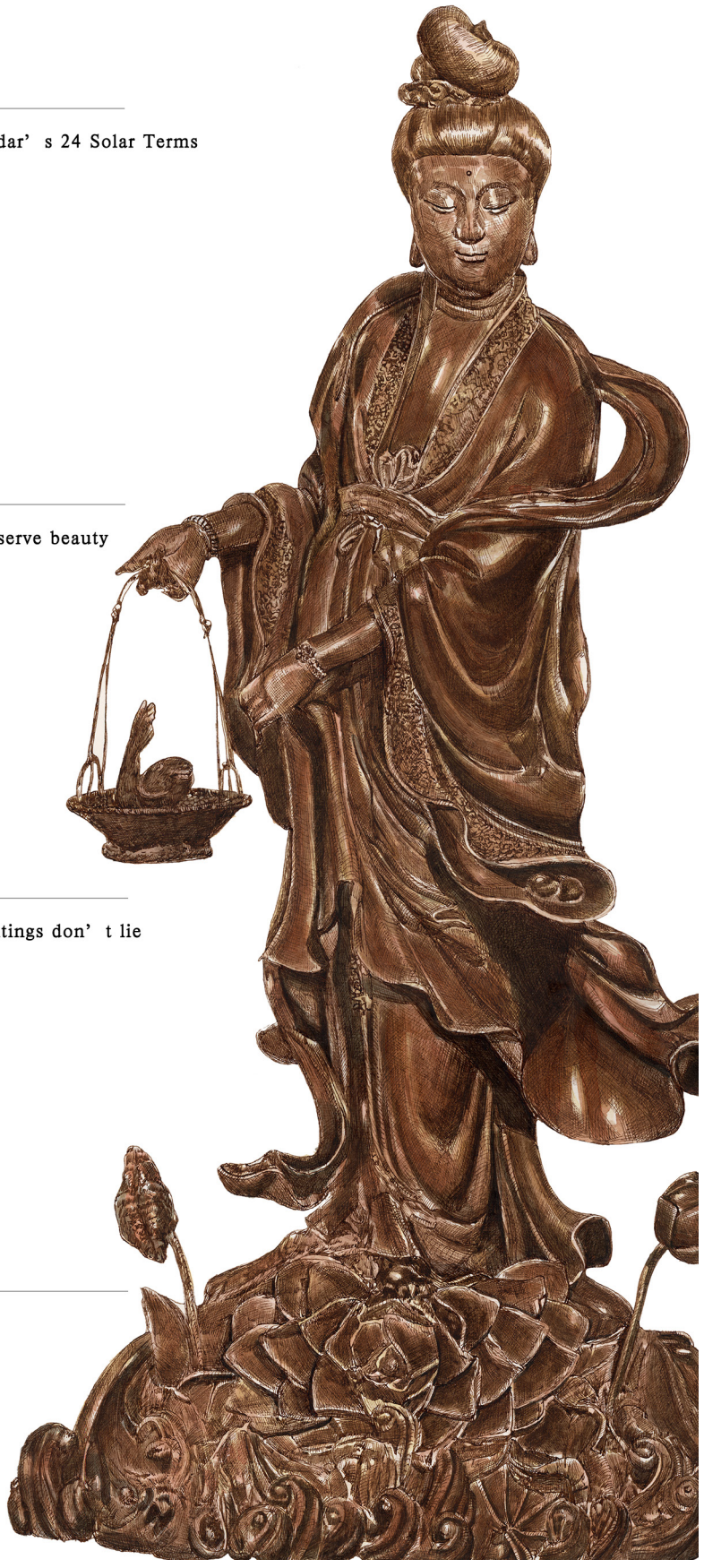


032

Paintings Born from Toxic Love: Six Works by Frida Kahlo

Xiao Huang

DOI: 10.69954/SOA020104



Research Articles



039

Bodily Presence ——The Integration of Experiences and Narrative in Exhibition Spaces under the Perspective of Embodied Cognition

Jinmeng Wei

DOI: 10.69954/SOA020105



045

Appreciating Robert Rauschenberg's Monogram (1959) from the Perspective of Contradictory Opposition and the Multiple Interpretations of Symbols

Xiao Huang

DOI: 10.69954/SOA020106



051

Research on Design Support Methods for Documentary Programs on the Renovation of Old Buildings

Yue Wang

DOI: 10.69954/SOA020107



Research Articles



055

The Influence of Robert Rauschenberg on the Chinese Art World: From "ROCI China" to the Awakening of Contemporary Chinese Art

Xiao Huang

DOI: 10.69954/SOA020108



067

Application and Research of Exhibition Design Methods in Urban Public Spaces ——A Case Study of Commercial Space Design in Jinan University Town

Qingqing Xu

DOI: 10.69954/SOA020109



071

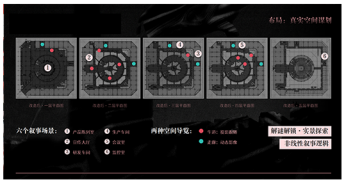
Artificial Intelligence Empowering Arts and Crafts——On the Application of Artificial Intelligence in the Arts and Crafts Industry

Xi Wen

DOI: 10.69954/SOA0201010



Research Articles



076

Research on Quantitative Interaction Technology and Cross-media Experience Design

Zhehan Zhao, Fan Zhuo

DOI: 10.69954/SOA0201011

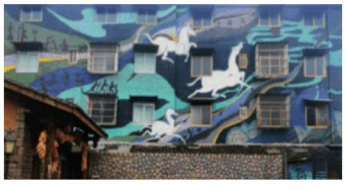


082

The Combination of Philosophy and Matter
-Ancient Chinese gold and jade

Qijun Wang

DOI: 10.69954/SOA0201012



098

Theory and Method of Cultural Empowerment in Rural Revitalization of China—— Take Baima Huatian Commune as an example

Yong Xiang

DOI: 10.69954/SOA0201013



Research Articles

A Deep Analysis of the Artistic Features of the East Baro Calendar's 24 Solar Terms

Xiao Xiao
DOI：10.69954/SOA020101

Abstract: Dongba script of Naxi nationality and the 24 solar terms of China are both rich traditional cultural elements. It is a very meaningful research direction to explore the connection between them and make innovations. Through in-depth study of the history, culture and lifestyle of Naxi nationality, this paper understands the origin, evolution and application field of Dongba script, and studies the status of the 24 solar terms in China's traditional farming culture, as well as its profound connection with Han culture. The commonality between Dongba script and the 24 solar terms is mainly analyzed, such as whether there are common symbols, symbols or ideological connotations, and the similarities in expressing nature, seasons and the relationship between human and nature are discussed. The application potential of Dongba script in modern visual design is studied, how to use it to express specific concepts in the 24 solar terms, and how to give traditional characters new characteristics of the times through modern methods to enhance their contemporary appeal. It is investigated whether there is influence of Han culture in Naxi culture and the mutual influence and integration between the two. It is studied how Naxi people understand and inherit the 24 solar terms and find out whether there is a unique interpretation of them. At the same time, innovation is carried out in the process of protecting traditional culture, so as to adapt to the needs of modern society, improve people's attention to and communication awareness of traditional culture, and ensure the continuation of its vitality. Focus on field investigation in Lijiang, Yunnan Province, to gain a deep understanding of the local culture's attitudes and practices towards Dongba script and the 24 solar terms. Through case studies, understand the local folk activities, farming traditions, and the inheritance of traditional culture. Through writing and painting in Dongba script, give a new interpretation of the 24 solar terms, making them more Naxi cultural characteristics, and consider integrating this innovative form into the local daily life, such as in festival activities, art performances, or cultural exhibitions. Through in-depth research and comprehensive application of these aspects of thinking, provide useful insights for the development and innovation of Dongba culture and the 24 solar terms, promote the integration of these two traditional cultures, and make them shine with new vitality in contemporary society.

Keywords: The 24 Solar Terms, Dongba Culture, Modern Design, Man and Nature, National Inheritance, Intangible Cultural Heritage

Chapter 1: Introduction

Section 1: Research Background

Intangible cultural heritage, accumulated over hundreds or even thousands of years, is a cultural treasure passed down through generations by the Chinese people. It embodies the wisdom and hard work of our ancestors and holds significant historical and cultural value. One of the key aspects of China's current intangible cultural heritage development is how to adapt it to the needs of the new era, integrating it into modern society's spiritual and cultural construction. Numerous innovative designs for the modernization of traditional intangible cultural heritage in China have emerged, providing this study with a deeper research direction and a broader scope of reflection. This paper selects two forms of intangible cultural heritage for further exploration: Dongba culture and the 24 solar terms of the Chinese lunar calendar. Both are representative of rich historical and cultural significance. By combining these two forms and using digital media as a vehicle, this research aims to redesign them in a modern context, exploring how to organically integrate the 24 solar terms with

Dongba culture, thus enabling intangible cultural heritage to merge into the new era.

Dongba character is a living form of culture that evolved over the long history of the Naxi people. It is known as the only surviving pictographics, and its unique textual meanings and shapes offer new design ideas for modern creativity. Moreover, Dongba character encompasses various fields such as religion, folklore, language, history, geography, literature, art, philosophy, and astronomy. As such, it holds immense research value.

The 24 solar terms in the Chinese lunar calendar are a key concept in traditional Chinese culture, representing the crystallization of ancient Chinese wisdom. They reflect the sun's movement along the ecliptic and the Earth's position in its orbit. This system originated in ancient China and illustrates people's understanding of seasonal changes and their observations of natural laws, marking the maturation of ancient Chinese agriculture. By integrating astronomy, the Twelve Laws of pitch pipes, and the philosophy of yin and yang, it achieved a significant level in the history of agricultural thought. The 24 solar terms accurately depict the rhythm and cycles of nature, emphasizing harmony between humans and nature. They serve as a cultural guide for both modern agricultural production and daily life. Their value goes beyond practical agriculture, permeating Chinese cultural traditions, where many festivals, customs, and folklore are linked to these solar terms. As science and technology have advanced, modern researchers have studied the 24 solar terms in depth through disciplines like meteorology and astronomy. Observations and calculations have confirmed the scientific foundation of the solar terms, and researchers have explored their application in contemporary society. However, research on the 24 solar terms remains limited, with insufficient studies focused on individual terms.

By integrating the symbolic concepts of Dongba culture into the 24 solar terms, we can deepen people's understanding of intangible cultural heritage through modern design.

Section 2: Research Significance

1.The Importance of Protecting and Preserving Intangible Cultural Heritage

Intangible cultural heritage is a concrete expression of the original culture of various ethnic groups. It represents the essence of human civilization and is a valuable treasure of each ethnic group's cultural legacy. The formation of intangible cultural heritage embodies the wisdom and thoughts of different peoples, while also driving the continuous development of social productivity. However, with the progress of time, intangible cultural heritage has gradually faded from people's view as social production mode continues to evolve. Many intangible cultural practices are losing their social foundation and cultural space. Therefore, the question of how to protect and preserve this heritage, and safeguard these cultural treasures, presents a significant challenge for modern society.

2.The Potential Contribution of Intangible Cultural Heritage Modernization to Social Development

Intangible cultural heritage embodies rich cultural connotations, representing the experiences and insights gathered by our ancient ancestors through continuous practice. The fundamental requirements of socialist modernization include both material and spiritual wealth, which have been ideals perpetuated and pursued by intangible cultural heritage. As a dynamic and vibrant entity, intangible cultural heritage can invigorate modern design by incorporating traditional elements, stimulating design thinking, and making it better suited to the needs of contemporary society. Simultaneously, this integration can enhance cultural exchanges among various ethnic groups, raise awareness of intangible cultural heritage, and foster a sense of identity regarding traditional culture, ensuring its transmission in new forms. Moreover, the modernization of intangible cultural heritage can provide new momentum for economic development. Many intangible heritage projects possess unique craftsmanship and skills that can be transformed into competitive cultural products through innovative design and branding. This not only supports the development of related industries but also generates economic benefits and creates additional employment opportunities.

Section 3: Research Objectives

1.Research Objectives

This research aims to analyze and interpret existing literature and practical data to reveal the current status and development trends of the chosen topic. Additionally, the study will propose solutions to address relevant issues.

2.Research Questions

China's cultural heritage is diverse and abundant, requiring significant material and financial investment for its protection and preservation. Current research reveals a lack of relevant talent, inadequate legal protection policies, insufficient national emphasis on traditional culture, and an incomplete understanding of traditional cultural concepts among the public. Furthermore, the transmission of skills and methods is outdated. For instance, in Dongba culture, knowledge is traditionally passed down only from male to male and only within the same family, making it challenging for the general public to fully grasp its intricacies. This study focuses on the integration of Dongba character and the 24 solar terms with modern design, aiming to facilitate the widespread dissemination of traditional culture in contemporary society.

Section 4: Research Innovations

1.Innovative Research Perspective

1.The Naxi people's modes of production and lifestyle differ from those of the Han nationality, typically following the changes of the four seasons as a standard. A thorough investigation into the basis of agricultural production activities by the Naxi ancestors in Dongba culture is necessary.

2.The interconnected aspects between the two cultures.

3.Integrating traditional culture into modern design, extracting the essence of Dongba charatcer symbols, and conducting an in-depth study of Dongba charatcer from a semiotic perspective to leverage its design nature as a symbol.

2.Innovative Research Methods and Presentation Forms

(1) Research Methods

1.Field Investigation

By conducting field research on Dongba culture in Lijiang, this method involves interviewing and communicating with local Naxi people, collecting data related to Dongba culture, and documenting the investigation process and outcomes.

2.Literature Review

This method involves reviewing and evaluating existing research on the 24 solar terms and Dongba culture to provide references for further study. The primary sources of this review are China National Knowledge Infrastructure (CNKI), Baidu Library, and relevant books.

3.Data Analysis

Collected data will be thoroughly analyzed to identify patterns and trends, ultimately leading to conclusions.

(2) Innovative Presentation Forms

1.Combining the two traditional cultures and presenting them through modern design.

2.The modernization and redesign of traditional culture offer a new approach to protecting intangible cultural heritage.

Chapter 2: Current State of Research at Home and Abroad

Section 1: Research on the Current State of Dongba Culture

1.Scholars from over 10 regions and countries in China and around the world have conducted systematic research and innovative introductions of Naxi Dongba culture from various angles, including philology, mythology, religious studies, history, and calligraphy art, using their findings as references for modern design. In 1997, the ancient city of Lijiang was listed as a UNESCO World Cultural Heritage site, and in 2003, the "Three Parallel Rivers" was included as a World Natural Heritage site. Additionally, Dongba manuscripts were inscribed in the Memory of the World Register.

2.Mr. Fang Guoyu's "Ten Characteristics" vividly interprets the nature and features of Dongba charatcer from different perspectives. His research on Dongba pictograms, proto-characters, radicals, single characters, character groups, text segments, words, word groups, speech segments, borrowed characters, variants, structure of words, language recording, and pictorial writing has been summarized into the following points:

(1) Iconography-based

(2) Distinct features

(3) Variations of original forms

(4) Symbolic representation of events

(5) Enriched by other scripts

(6) Combination of meaning

(7) Numerical meaning per character

(8) Meaning of numbers in text

(9) Complementary phonetic and semantic elements

(10) Representation of meaning through sound

In addition, Mr. Li Lincan also had unique insights into the nature and characteristics of Dongba charatcer, earning him the title of "Master Moxie." In July 1938, after graduating from the Hangzhou Academy of Fine Arts, Mr. Li walked from Hualing, through Guizhou, to Kunming. Along the way, he was deeply influenced by the ethnic customs and natural landscapes, which greatly impressed him, as he had grown up in Han-majority areas. Upon arriving in Kunming, he was influenced by Mr. Shen Congwen and Mr. Xiao Zuobin, which led him to begin his research on Naxi charatcer, also known as Dongba charatcer. During the period of the War of Resistance Against Japan, the National Central Museum was frequently relocated, eventually settling in the southwest, where ethnic minorities lived. This sparked a wave of interest among scholars to focus their research on these minority groups. Against this backdrop, Mr. Li conducted field investigations, traveling from Lijiang northwards across the Jinsha River to

Baidi, where he participated in the Naxi festival of "Sanduo Festival." Following his investigation into the local ceremony of worshiping the heavens, he wrote one of the most detailed and valuable reports on Naxi rituals: The Naxi Heaven-Worship Ceremony in Beidi Village, Zhongdian County. At the same time, Li studied phonetic transcription methods with scholars from the Institute of History and Philology at the Academia Sinica, which enabled him to transliterate and translate Dongba charatcer. In June 1944, he officially published the first dictionary of Dongba pictographs-Dictionary of Moxie Pictographs, followed by Dictionary of Moxie Phonetic Characters in August 1945, which was the first phonetic dictionary of Dongba script in China. Unlike Fang Guoyu, Mr. Li categorized Dongba charatcer into "Six Writing Systems," summarized as:

1.Imagery

2.Representation of Objects

3.Representation of Sound

4.Specialization

5.Borrowing

Mr. Li Lincan was one of the earliest domestic scholars to study Dongba charatcer, and his phonetic transliteration work laid the foundation for further research on Naxi language by later scholars.

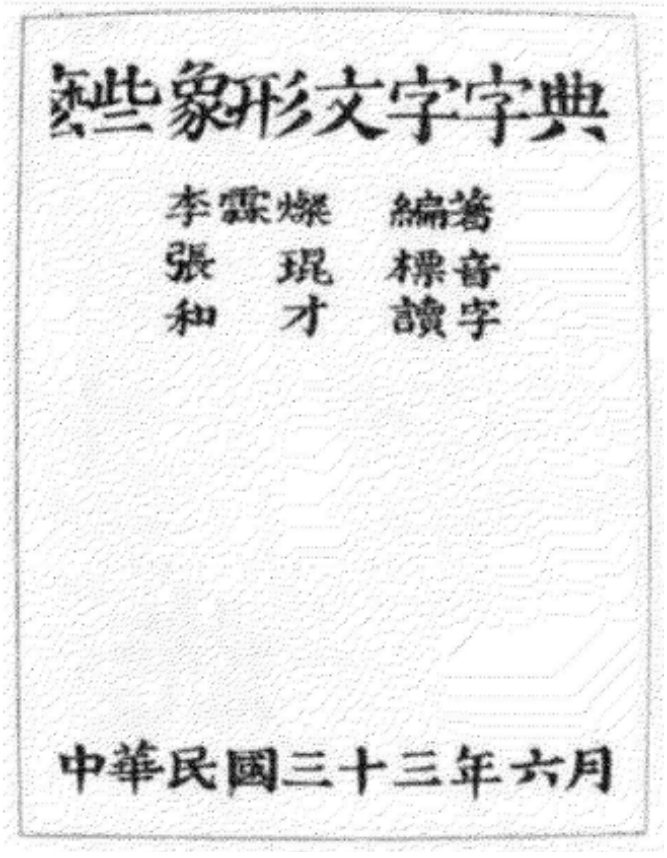


Figure 1: A stone-printed page from Li Lincan's representative work on Dongba culture (published in 1944 in Lizhen, Nanxi County, Sichuan Province).

3. In the 1980s, a wave of young scholars sparked a research boom on Dongba culture, with the volume of research steadily increasing over the years. The depth and scope of this research also continued to expand. In recent years, the publication of the Complete Annotated Collection of Naxi Dongba Manuscripts in 100 volumes has led to Dongba manuscripts being successfully included in UNESCO's Memory of the World Register. New research achievements in the fields of religion, philosophy, literature, and art related to Dongba culture have continually emerged. Since the 1980s, the Yunnan Academy of Social Sciences also established a specialized institute—the Dongba Culture Research Institute—in the Naxi people's homeland to further this research. In 1999 and in 2003, significant academic seminars[He Jinguang: The Development Trend of Research on Naxi Dongba Culture [J]. Journal of Yunnan Nationalities University(Philosophy and Social Science), 2007.] on Dongba culture were held in Lijiang:

(1)In 2003: The Fifth Annual Meeting of UNESCO's Asia-Pacific Cultural Heritage Management Conference.

(2)In 2004: The World Heritage Forum.

The hosting of academic seminars has attracted a large number of international scholars to visit and research Dongba character in Lijiang. Dongba culture has promoted the development of Lijiang's cultural tourism industry, boosted the local economy, and become a new productive force in reality.

3.Internationalization of Dongba Script Research: Western scholars were the first to recognize the research value of the Naxi Dongba charatcer. After China implemented its reform and opening-up policies in the 1980s, many foreign researchers flocked to China, leading to a peak in Dongba culture studies. Key milestones include:

(1) In 1867, French missionary Pere Desgodins discovered the "Dongba scriptures" in Yunnan and sent his transcribed version of the Goler's Requiem back to Paris.

(2) In the early 20th century, botanist Joseph Rock traveled extensively through Yunnan's Nujiang, Diqing, and Lijiang regions between 1922 and 1949. He collected and organized local ethnographic data and botanical specimens. Rock established the Yunnan Expedition Headquarters for the National Geographic Society in Lijiang and conducted in-depth research on Naxi culture, including its history, geography, and ethnic languages. In 1945, Harvard University acquired the Dongba scriptures he brought back from China in 1943, and in 1949, Rock published his monumental work, The Naxi-English Encyclopedic Dictionary. Rock collected approximately 8,000 volumes of Dongba scriptures during his time in China, which are now housed in libraries across Europe and the United States.

(3) Tarin Lacopeur (France): The first to make Dongba culture known to the world, he published The Origin of Scripts Near Tibet in London in 1894, which included a manuscript copy of a Dongba pictographic text. Over the next several decades, these Dongba texts were sold and scattered throughout Europe and America.

(4) In 1913, French scholar Bacque compiled his findings on the Naxi Dongba script and published the book LESMOSO, based on the script and his observations.

Research Methods:

(1) Field Investigation

(2) Collaboration with Naxi Scholars

(3) Conducting Field Surveys in Naxi Villages using Western cultural anthropology theories and methods for a comprehensive study of Naxi Dongba culture.

(4) Local Scholars Adopting an Open Approach to receive foreign exchange students.

4.Comparative Research Findings—The Dongba culture has historically had close interactions with Tibetan and Bai cultures, influencing each other politically, economically, and in religious culture, particularly between Dongba beliefs and Tibetan Buddhism. The creative methods used in Dongba paintings bear similarities to the techniques employed in Tibetan thangka painting. Dongba religion features around 30 religious rituals that express the faith concepts of the Naxi people, primarily reflecting their natural worship and fertility beliefs. Dongba religion originated from the early Bon religion of Tibet and has absorbed elements from Buddhism, Confucianism, and Taoism.

Section 2: Research Status of the Lunar Twenty-Four Solar Terms

1.The twenty-four solar terms are natural seasonal patterns discovered by the Chinese in their production and daily life, based on the Earth's position relative to the Sun and the resulting changes in the angle and duration of sunlight. Among these, eight key points are particularly significant, known as the "Four Arrivals" (Lichun, Lixia, Liqiu, Lidong) and "Two Equinoxes" (Chunfen, Qiufen) and "Two Solstices" (Xiazhi, Dongzhi). This system was established during the Western Zhou Dynasty and was largely shaped during the Warring States period. The twenty-four solar terms are interconnected with celestial phenomena, calendars, climate, phenology, agricultural activities, and regulations, and traditional society has developed a series of beliefs and rituals around these seasonal markers.[Xiao Fang: The value and significance of inheriting the 24 solar terms [J]. Folk Culture Forum, 2017.]

2.Ancient people believed that the internal driving force behind the operation of the twenty-four solar terms was the flow of yin and yang. At different solar terms, yin and yang occupy different positions in the universe. As stated in Guanzi: Cheng Ma, the changes in yin and yang correspond to the seasons: spring, autumn, winter, and summer. In the annual cycle, the first half of the year, represented by Lichun and Lixia, corresponds to the rising of yang and the decline of yin, while the second half, marked by Liqiu and Lidong, reflects the opposite. The summer solstice represents the peak of yang energy, while the winter solstice signifies its lowest point. Yin and yang symbolize warm and cold climatic properties, respectively. The belief in the "Way of Heaven" suggests that people should live in accordance with these seasonal characteristics, arranging their activities according to the solar terms—celebrating in spring, appreciating in summer, punishing in autumn, and enacting discipline in winter. Consequently, specific beliefs, taboos, and ritual activities have developed around these seasonal markers. The spring equinox rituals are the most elaborate. Rites: Monthly Orders records: "On the day of Lichun, the eastern outskirts welcome the spring." However, as times have changed, the ancient welcoming ceremony has gradually been replaced by "whipping spring" and other official and folk rituals, such as "beating the spring ox," "entering spring," and "singing spring." In summer, when yang energy is at its peak, welcoming and summer rituals are held. According to the concepts of yin, yang, and the five elements, the summer solstice is a time when yin energy begins to rise, prompting ancient practitioners to hold rituals to support this energy. As noted in Records of the Grand Historian: Fengshan, "On the day of the summer solstice, offerings are made to the earth deities with music and dance." Due to the competition between yin and yang energies during this period, it is advisable to stay indoors, rest, and peacefully navigate through summer. In autumn, as yin energy starts to grow, the welcoming autumn rituals express themes of containment and submission to the yin world. In winter, people hold welcoming winter rituals and ancestral worship activities to seek divine protection from their ancestors. The winter solstice marks the starting point for calculating the twenty-four solar terms and represents a transitional period between old and new. The "Counting Nines" game is essentially a ritual with magical significance, aimed at invoking the arrival of spring during the cold winter. In summary, through these belief rituals, ancient people achieved communication between heaven and earth, thus realizing a harmonious relationship between humanity and nature, ensuring happiness and well-being in their lives.

3.The twenty-four solar terms embody rich philosophical connotations, primarily reflecting the concept of harmonious coexistence between humans and nature. Based on the idea of the unity of heaven and humanity, as well as a holistic view of the universe, these terms emphasize the observation of the relationships between seasonal changes, climate variations, plant growth, animal life, and human activities, making full use of subjective initiative to harness natural laws.[Sui Bin, Tang Zhiqiang: The historical context of the twenty-four

solar terms [J]. Ancient and Modern Agriculture, 2022.]The China Agricultural Museum has established and implemented the *Five-Year Plan for the Protection and Inheritance of the Twenty-Four Solar Terms (2017-2021), published the Newsletter on the Protection and Inheritance of the Twenty-Four Solar Terms*, and held an international academic seminar on the twenty-four solar terms in 2020, focusing on promoting solar term culture and facilitating cooperation and exchange. Additionally, the museum, in collaboration with the China Folk Association, has set up a research center for the twenty-four solar terms. They are diligently implementing the decisions and deployments of the Party Central Committee and the State Council on promoting excellent traditional culture, innovating mechanisms, and taking a series of effective measures to actively advance the inheritance and protection of the twenty-four solar terms:

(1) Strengthening academic research to establish the theoretical foundation and practical basis for the protection and inheritance of the twenty-four solar terms.

(2) Actively pursuing "heritage application" to protect and pass down the twenty-four solar terms.

(3) Coordinating planning and improving mechanisms to promote and disseminate the twenty-four solar terms.

As a living heritage, the twenty-four solar terms encapsulate the ethical concepts and universal practices of the Chinese people, transforming into a typical representation of Chinese values.

4.After the successful application for heritage status of the twenty-four solar terms in 2016, the quantity of literature on the topic has significantly increased, making the twenty-four solar terms a new focal point for academic research. A review of the literature indicates that the origins of the twenty-four solar terms can be traced back to the Xia and Shang dynasties, with their formation solidifying during the Warring States period and their finalization occurring during the Qin and Han dynasties.

In 2012, Shi Yan published an article titled An Exploration of the Twenty-Four Solar Terms in Manchu language, which delves into the intrinsic connection between the Manchu language's twenty-four solar terms and the socio-economic forms of the Manchu people. The article explicitly points out that the Manchu twenty-four solar terms represent a gradual transition from a hunting-based economy to an agriculture-based economy, providing a new perspective for understanding and researching the regional characteristics of the twenty-four solar terms.

Subsequently, in 2016, Zhang Su published an article titled The Current Situation and Thoughts on the Heritage Protection of the Origin of the Twenty-Four Solar Terms. Using the Dengfeng area in Henan Province as a case study, this article provides a detailed description of the existing cultural relics related to the twenty-four solar terms and local customs. Based on this foundation, Zhang Su proposed a series of practical recommendations aimed at strengthening the dynamic inheritance and protection of the solar terms. He suggested establishing pilot programs for dynamic inheritance, enhancing basic research, editing popular science series, and creating a national-level museum for the twenty-four solar terms to promote their comprehensive protection and inheritance.

Additionally, Long Xiaotian explored the regional application of the twenty-four solar terms culture in Guangxi in his article Diverse Local Customs, Shared Temporal Sequences: The Culture of the Twenty-Four Solar Terms in Guangxi. Through a detailed analysis of the cultural implications, beliefs, and rituals associated with the twenty-four solar terms in Guangxi, Long Xiaotian reveals the unique charm and far-reaching influence of this regional culture.

5.Research publications on the twenty-four solar terms in China exhibit the following characteristics:

(1) There is a significant amount of general popular science discussion, but it lacks originality and suffers from severe homogenization.

(2) Original academic research needs to be strengthened; there is a scarcity of recorded materials on the twenty-four solar terms, along with a lack of archaeological discoveries and relevant literature.

(3) Research on individual solar terms is insufficient.

6.The twenty-four solar terms were introduced to Japan in 552 AD, and additional approximately eleven minor festivals were incorporated based on the solar terms. In contemporary Japan, the Spring Equinox is a public holiday. During the Three Kingdoms period in Korea, the Chinese calendar Yuanjia Calendar was used, which evolved into a local calendar by 1433. In Vietnam, the Chinese Shoushi Calendar was introduced in 1324, and after six significant modifications, the solar terms were adjusted to better align with the local conditions, ultimately resulting in a unique Vietnamese calendar.

Chapter 3 Analysis of the Combined Stylistic Characteristics of Dongba Charatcer and the Twenty-Four Solar Terms

Section 1: Compatibility of the Two Images

Representing the twenty-four solar terms using Dongba characters, this section takes "Jingzhe" (Awakening of Insects) as an example, employing design interventions to serve tra-

ditional culture and enhance modern society's understanding of the functionalities of both the twenty-four solar terms and Dongba script.

1. The Relationship Between Humans and Nature

Both the twenty-four solar terms and Dongba culture place great emphasis on the relationship between humans and nature, emerging as a means to facilitate production activities. The life cycles of all things are also related to the solar terms.

The twenty-four solar terms are an indispensable part of the agricultural time system, serving agricultural production activities and agricultural life. They arise from the observable phenomena in nature. Ancient peoples' understanding of time originated from their observations of phenology. The maturity of astronomical observation techniques led to the development of celestial calendars, which, after refinement, resulted in a lunar calendar that combines the solar year and the synodic month. Astronomer Xi Zezong has explicitly pointed out that the three traditional Chinese scientific paradigms of Yin-Yang, Five Elements, and Qi are key to understanding the formation of the twenty-four solar terms. Scholars like Hu Yan, Zhang Yixin, and Lu Tianyu emphasize the agricultural ethics embedded within the twenty-four solar terms, such as respect for natural cycles, benevolence towards the land, moderation in taking and giving, and careful management, highlighting their significance for modern agricultural production.

The emergence of the twenty-four solar terms is rooted in nature. Even before their establishment, ancestors had discovered the correlations between natural phenomena and seasonal timing, utilizing this knowledge to commence agricultural activities. The term "Xia" (Summer) originates from the pictogram of a cicada, while "Qiu" (Autumn) derives from the pictogram of a cricket. The calls of cicadas and crickets signify the arrival of summer and autumn, which is similar to the way Dongba characters express and record the creatures of nature. However, compared to the visual representations in Dongba charater, Chinese characters have undergone a process of abstraction through continuous simplification and evolution. The first emperor of the Five Emperors, Shaohao, established calendar officials, and officials divided the seasons according to the arrival and departure of birds. The determination of Spring Equinox and Autumn Equinox was based on the return and departure of swallows, while Winter Solstice and Summer Solstice were indicated by the call of the cuckoo: "Cuckoo calls in summer, stops in winter." The determination of Lichun (Beginning of Spring) and Lixia (Beginning of Summer) was based on the calls of the green bird: "Green bird calls for Lichun, stops for Lixia," while the arrival and departure of the red bird indicated the approach of Liqiu (Beginning of Autumn) and Lidong (Beginning of Winter). Zhuanxu recorded seasonal timings and observed celestial changes, stating, "Mengchun (the first month of spring) is the beginning, and at that time, Lichun is established," transitioning from phenology to astronomical observations and formulating the Zhuanxu Calendar, which became a reference for farmers in tilling and sowing. Yao and Shun emphasized "respecting natural times," and the Book of Documents: Yao Dian recorded the phenological phenomena of the ancient "Four Equinoxes" (Spring Equinox, Summer Solstice, Autumn Equinox, Winter Solstice) and the constellations of bird, fire, void, and Sirius, combining phenology with celestial phenomena to delineate the solar terms for the first time. In ancient China, the production mode predominantly revolved around agriculture, supplemented by animal husbandry, which heavily relied on the natural world. The ancients early recognized the importance of not missing agricultural timing for production. The growth and development of crops exhibit a strong seasonal rhythm; thus, accurately grasping the rhythm of the twenty-four solar terms serves as the primary driving force for production activities. As understanding of agricultural activities and climatic phenomena deepened, an additional sixteen solar terms were incorporated on the foundation of the "Four Seasons and Eight Festivals" during the Spring and Autumn periods. The twenty-four solar terms correspond not only with seventy-two phenological indicators but also align with the twelve months of the calendar, representing a scientific summary of the experiences and laws of the ancestors' production and life, providing a basis for subsequent agricultural practices.

The twenty-four solar terms, derived from nature, not only influence agricultural activities but also impact people's dietary habits. Each season's food corresponds to the natural products available during that time, reflecting a response to the seasonal climate; for example, eating dumplings and lamb in winter.

The twenty-four solar terms originated during the agricultural civilization period, while Dongba culture emerged in the era of primitive civilization. Both were developed by ancient peoples to align with natural laws and fulfill their production and life needs. The concept of "observing objects to derive symbols" is fundamental to the Naxi people's charater creation. Early Naxi ancestors observed phenomena in nature and abstractly represented them in Dongba charater. The earliest carriers of this script were stone and wood, known in Naxi as "Sijiu Lujiao."The early residences of the Naxi ancestors varied, leading to different shapes and forms of the objects they observed, which resulted in multiple ways to write a single word. For example, the term for "forest" could be represented in many forms due to the diverse vegetation encountered as the Naxi people migrated from tropical regions to Lijiang, varying with altitude. Thus, Dongba charater has various representations for "forest," including terms for pine trees, fir trees, bamboo, etc. Dongba religion, which venerates all things as having spirits, represents a natural religion transitioning from a primitive form to a civilized one. Nature is seen as a sacred existence; for example, mountains are viewed as the abodes of gods, and water as a means of divine baptism. These symbolic meanings reflect the Naxi people's reverence and awe for nature. In Dongba charater,

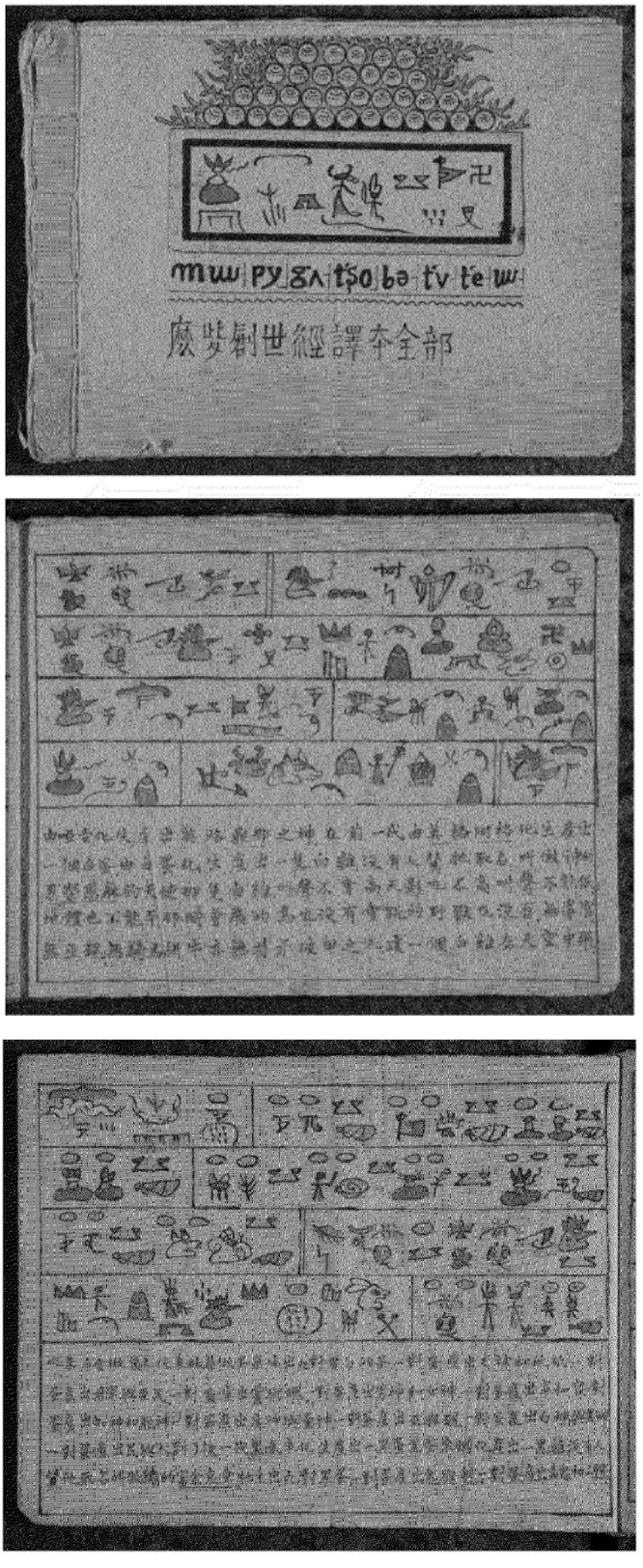


Figure 2: Display of the Inner Pages of the Creation Scripture

nature is depicted as vibrant and full of life, symbolizing the vitality and spiritual energy of the Naxi people. Additionally, animals such as horses, cattle, sheep, and deer have various representations because of their significance in the Naxi way of life, being important targets for hunting and pastoralism. The diverse animal imagery reflects the Naxi's reliance on nature.The Naxi religious text, the Dongba Scriptures, contains many chapters that describe the relationship between humans and nature, detailing how the Naxi protect and respect nature while utilizing natural resources for agricultural production, hunting, and gathering. Adhering to principles of moderation, they maintain a harmonious relationship with their environment, which is rich in resources, showcasing the intrinsic bond between humans and nature.The Dongba Scriptures, authored by Dongba priests, serve two primary purposes: one for religious activities and the other for recording Naxi historical legends. The Creation Scripture falls into the second category, suggesting that gods influence and control nature. According to this text, the god Yinggeding produced a white egg from which a white chicken emerged, representing the divine angel of grace. The chicken's call could not be too high or too low, for the harmony of the earth depended on it. At that time, no birds or wild beasts could fly; the white chicken nested in clouds and grass, producing nine pairs of snow-white eggs, among which deities controlled weather changes and biological activities on the ground.

In addition, the Naxi people's natural worship also reflects their emphasis on nature. The reason the Naxi do not use the twenty-four solar terms for agricultural production activities is that agricultural civilization differs from commercial culture and nomadic culture. Agricultural civilization can be self-sufficient, not relying on external factors but rather conforming to nature, respecting peace, sufficiency, tranquility, and stability. The primary practices include praying to deities and performing rituals to honor heaven and earth. The ceremonies dedicated to nature deities are called " 祭署 " (jìshǔ). The personified form of nature deities among the Naxi is depicted as a human figure wearing a lotus crown entwined with two snakes, with a snake coiled around the lower body. The " 署 神 " (Shǔshén) is the master of the natural world, and the Naxi people express gratitude to the nature deities for their gifts and protection through the 祭 署 ceremony. They ask for forgiveness for any offenses and believe that if natural resources are used wisely, the nature deities will ensure abundant harvests and favorable weather.

Nature nurtures life and sustains all things. Both the Han and Naxi people show their reverence for nature. Throughout the development of human civilization, the relationship between humans and nature has undergone various changes, from the most primitive hunting and gathering to the agricultural era, and then to the modern industrial age. Humanity's attitude toward nature can be seen as gradually shifting from awe to utilization, and ultimately to protection. Although this process has not been smooth, the experiences summarized by our an-

cestors have made us aware of the importance of harmonious coexistence between humans and nature.

2. Naxi and Han Culture

With the development of time, the Naxi people have gradually become Sinicized, and many customs and traditions related to Han culture can be found in Naxi life. For example, many Naxi people can communicate fluently in Chinese, facilitating communication with Han people. At the same time, Dongba culture has absorbed a large number of Han cultural elements, such as Confucianism, Taoism, and Tibetan Buddhism, which have combined with the indigenous Naxi culture to form a unique Naxi culture. In addition, the Naxi people's architectural designs also feature many elements related to Han culture, such as quadrangle courtyards and wooden structures. The decorative arts of Naxi architecture have also incorporated symbols from Han culture, such as cloud brocade patterns and ruyi designs. These aspects of Han culture have enriched Naxi culture, making it more diverse and vibrant. The cultural exchange between the two is bidirectional, with the dissemination of traditional culture also enriching the cultural connotation of the Han nationality. The aesthetic approaches and thinking of the Naxi people, which differ from those of the Han, have injected new vitality into Han culture.

3. Influence of Religious Concepts and Rituals

Dongba religion originated from primitive shamanism and absorbed elements from Tibetan Buddhism, Bo religion, and Taoism, ultimately forming a unique ethnic religious form of the Naxi people. Taoism has changed the Naxi people's views on life and death. The Naxi Dongba believe that after death, the soul transforms into a snake, which returns to the totemic sacred place and is reincarnated through pregnant women. Later, influenced by Taoism, the concept of "Jingwu" was established. "Jing" refers to the five elemental qualities of a person: metal, wood, water, fire, and earth; "Wu" means to combine or enclose. The combination of the five elemental qualities is primary, deviation represents illness, and fragmentation signifies death. Laozi said, "One gives birth to two, two gives birth to three, and three gives birth to all things. All things bear yin and embrace yang, and harmony is achieved by the combination of qi." The Naxi ancestors' method of character creation comes from natural life, reflecting on "images" and then progressing to "Dao."

As Dongba religion is a primitive form of religion, it believes in animism and emphasizes harmony between humans and nature. It has distinct features of primitive religious beliefs, namely ancestor worship and nature worship. However, Dongba religion is not purely primitive; it incorporates various elements from foreign religions and exists in a transitional stage from primitive to humanistic religion. The term "Dongba" is derived from the ancient Dongba character, meaning "wise" or "intelligent," serving as a bridge between heaven, hell, and humans. Dongba teachings are passed down patrilineally, only from male to male, and outsiders' understanding of Dongba is limited to learning, unable to participate in rituals and sacrificial activities. Dongba practitioners are ordinary workers who receive corresponding rewards after conducting rituals and sacrifices.

The Naxi people regard natural phenomena closely related to their lives as divine. They consider "Tian Festival" (Heaven Worship) as one of the most significant sacrificial ceremonies. This festival is an internal rite for the same clan, with outsiders not allowed near the sacrificial site, highlighting its importance. The ceremony is presided over by a Dongba, conducted within fixed sacrificial locations by families or clans. The purpose of the ritual is to praise the ancestors' entrepreneurial history, unite the community, enhance cohesion, and maintain the connection between humans and nature deities, reminding the clanspeople to remember to revere the natural gods and pray for peace. [Liu Mengmeng: The application of myths and sacrificial rituals in Dongba culture in art creation [D]. Master's Thesis of Yunnan Art University, 2013.]

The worship of family deities is also a crucial part of Dongba rituals, focusing on the veneration of the household deity (family god). The spiritual pillar of a Naxi family is the ancestral pillar located by the fireplace, praying for the deities to protect the family's health and bring wealth to the household.

The twenty-four solar terms absorbed the Daoist concept of "harmony between heaven and humanity," emphasizing the coordinated relationship between humans and nature, and are regarded as an important basis for Daoist cultivation. Daoism believes that by following natural laws, one can achieve enlightenment and attain immortality. Therefore, Daoism incorporates the twenty-four solar terms into its practices, stressing adherence to natural laws during cultivation to reach the state of "harmony between heaven and humanity." In Buddhism, the twenty-four solar terms are seen as guidance and teachings from Buddha. Buddhism holds that beings can learn the true essence of Buddha's teachings through observation of the twenty-four solar terms, ultimately achieving liberation. Incorporating the twenty-four solar terms into Buddhist practic-



Figure 3: Naxi Dongba Blessing and Sacrifice Ceremony

es emphasizes the necessity of following Buddhist teachings to attain inner peace and transcendence.

The cultural connotation of the twenty-four solar terms lies in following the philosophical rules of life and aligning with natural rhythms, resulting in specific religious rituals and beliefs. China, as an agrarian nation, established traditional state sacrifices based on natural rhythms: spring equinox for sun worship, autumn equinox for moon worship, summer solstice for earth worship, and winter solstice for heaven worship. Additionally, the royal court had the "Ritual of Welcoming the Qi." For example, after the beginning of spring, as the weather warms and rain falls, the ruler conducts sacrificial ceremonies in specific directions to pray for a bountiful harvest. The Book of Rites: Monthly Orders records the emphasis the Zhou dynasty placed on solar terms, with corresponding sacrificial ceremonies held on the first solar term of each season. On the day of the beginning of spring, the Zhou emperor, dressed in blue, led officials in a sacrificial ceremony in the suburbs to welcome the spring winds. Among the people, the custom of "whipping the spring ox" celebrates the beginning of spring and is viewed as a form of entertainment and communication that symbolizes blessings and prayers for a bountiful harvest, originating from ancient rituals honoring the ox deity. Meanwhile, dietary and health habits associated with the twenty-four solar terms also result from aligning with seasonal changes and correspond closely to natural produce. These rituals demonstrate humanity's compliance with and respect for natural laws, as well as reverence for life and the pursuit of existence. They are not only a cultural phenomenon but also a spiritual one.

In summary, the religious connotations contained within Dongba religion and the twenty-four solar terms essentially arise from the desire for a peaceful and happy life for the people, reflecting the importance of agricultural culture in China's development. Through religious rituals, people pray for health and abundant harvests, fundamentally striving for an improved life. From the perspective of the relationship between humans and nature, religious beliefs and ritual activities have emerged, which continue to be practiced today, indicating that the idea of aligning with natural laws has permeated the entirety of China's development history.

4. Philosophy and Spirit

The Twenty-Four Solar Terms embody the concept of aligning with the heavens and adapting to the seasons, reflecting the value of harmony between humans and nature. This time system originated from the interaction between ancient Chinese ancestors and the natural world, demonstrating the respect and application of natural laws by the Chinese nation. It signifies "the Qi of heaven and earth is divided into four seasons." Each season has corresponding solar terms to mark time, guide agricultural activities, and organize tasks. Originating from the farming civilization in the Yellow River Basin, it possesses high scientific value.

As a spiritual symbol, the Twenty-Four Solar Terms represent the pursuit of harmony, auspiciousness, and prosperity, emphasizing the balance and coordination between humans and nature, as well as between humans and society. The Twenty-Four Solar Terms are not only a cultural heritage but also a practical value, reflecting the ecological civilization concept of the Chinese people, who love nature, respect all living things, honor natural laws, and express gratitude for nature's gifts. This idea is similar to the philosophical connotations embedded in Dongba culture. In various works of Dongba culture, we can see the pursuit and longing for auspiciousness and prosperity, as well as the reverence of the Naxi people for nature and deities. Primitive totems, mythological stories, and dances showcase the resilient and courageous characteristics of the Naxi people, inspiring individuals to pursue beauty and cherish peace in life. The philosophical thought of "Harmony between Heaven and Man" in Chinese culture is in line with the concept in the Dongba scripture that "humans and nature are brothers of different mothers." Both Dongba culture and the Twenty-Four Solar Terms are crystallizations of the wisdom of the Chinese people, integrating religion, art, and philosophical science while embodying a spirit of awe and respect for nature.

Section 2: Aesthetic Characteristics of the Twenty-Four Solar Terms

1. Visual Presentation

The Dongba pictographic characters " When you see wood, you paint wood; when you see the stone, you paint stone. "



Figure 4: The Dongba Script of the Lunar Twenty-Four Solar Terms Created in Collaboration with Yang Hongzhong, Director of the Cultural Museum in the Ancient Urban Area of Lijiang

reflect the unique aesthetic and natural sentiments formed by long-term direct observation of the natural world. In the image, the Dongba character representing the fourteen solar terms is directly translated based on their meanings. Taking "Jingzhe" (Awakening of Insects) as an example, the two Dongba characters correspond to the phonetic sounds of "惊" (jing) and " 蛰 " (zhe).

The following two visual representations serve as references for modern design transformations of the Dongba script form for "Jingzhe."

(1) Katsumi Asaba [Katsumi Asaba (1940-): Born in Yokohama, Kanagawa Prefecture, Japan. Graduated from Kanagawa Prefectural Technical High School, Kanagawa Prefecture, and the Kuwasawa Design Institute in Tokyo. He was also a member of the Japanese national ping-pong team.]

The design style of Katsumi Asaba primarily focuses on typography, emphasizing the composition of points, lines, and surfaces in the typeface. It typically uses an ink wash style for presentation, showcasing a strong Eastern aesthetic, and employs black and white colors to reflect the beauty of simplicity and elegance in typography. The image shows its Dongba character design, integrating the Dongba characters into the packaging of brown rice tea.

The packaging design of "Brown Rice Tea" goes beyond the aesthetic appearance of Dongba script, focusing more on its graphic meaning. By arranging the characters for "person" and "tea" together, it reflects the growth environment and cultivation methods of brown rice tea, as well as its relationship with people. Although the grammatical structure of Dongba script is not adopted, this direct expression serves primarily as an explanatory function. The content is divided into two parts: the first part describes the production process of brown rice tea, while the second part conveys the feelings people experience after drinking it. Those unfamiliar with Dongba culture can still intuitively understand the formation process of brown rice tea and the happiness that follows. In the packaging design, elements such as rain, rice, farming, the moon, and rice grains use more concrete characters from Dongba character, allowing viewers to grasp their meanings easily. Presenting the meanings through pictorial symbols highlights the advantages of visual language, while abstract symbols express textual meanings, such as "eat," "run," and "blessing." The character for "point" in Dongba script generally signifies "abundance" or "many," and several Dongba characters with many points convey the rich connotation of brown rice tea, inviting careful appreciation. The central pattern of "Brown Rice Tea" is depicted with thick black lines to represent the sturdy tea bowl, while delicate lines depict the tea leaves. The tea leaves resting in the bowl create a contrast between thickness and thinness, enriching the details. Rice grains are used as decorative accents on the side, breaking the complete symmetry and dividing the planar space, making the overall text more impactful.The design of "Brown Rice Tea" is not merely surface-level but is based on an in-depth exploration of Dongba cultural elements and a thoughtful consideration of the structure of Dongba script. It serves as a typical case where the ethnic symbols are not simply appropriated; instead, the design emphasizes its internal logical structure and expressive function.

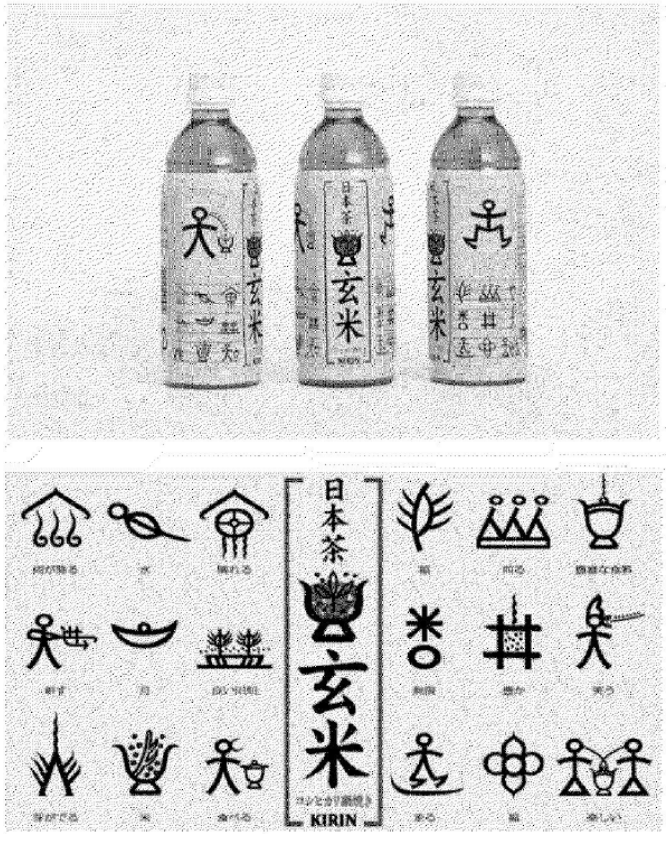


Figure 5: Katsumi Asaba - Brown Rice Tea Packaging Design

Katsumi Asaba believes that writing has three layers: the first layer is the text written on the surface; the second layer is the linguistic meaning of the text; and the third layer is the text that stimulates human senses and sparks imagination. His font design, although simple, possesses a strong personal character, skillfully blending modern design with traditional culture. In the design process, he standardizes the length, curvature, and angle of the strokes, incorporating handwritten details based on the characteristics of the text. This approach preserves the historical charm of the writing and creates a unique Eastern aesthetic, leaving a deep impression on those who see it. [Song Yang: Analyzing the semantic function of Dongba characters from the packaging design of "Genmaicha" by Asaba Katsumi [J]. Fujian Tea, 2018]

(2) Design of DONGBA NEW YEAR GIFT BOX

The design uses vocabulary from the Naxi Dongba script that conveys positive meanings, transforming the characteristics of pictographic writing into visual elements. The text employs bold black lines, creating a strong visual impact, while the overall design features bright colors as a background, allow-



ing the key elements to stand out clearly. Each stroke of the Dongba text in the design is separate and not fully connected, highlighting the symbolic nature of Dongba writing and its characteristic of conveying meaning through "form," while still retaining its existing pictorial features. The design uses "New Year gifts" as a medium, embodying the author's best wishes for the Year of the Tiger, combining Dongba character with human emotions and giving it a unique sense of heritage.

2. Font Function

(1) Information Transmission

Dongba script possesses strong symbolism and rich historical and cultural connotations. It serves as the primary medium for the Naxi people to convey information, and its visual communication function in art design is evident. The use of Dongba characters in art design facilitates the transmission of Naxi culture, reflecting its cultural value. [Lan Wei: The Magical Naxi Dongba Character [M]. The Nationalities Publishing House of Yunnan, 2018]

(2) Art Presentation

Dongba script is particularly significant in the development of Chinese characters. It is primarily a form used by the Naxi people to record their lives, express reproductive worship, and convey their awe of nature. Currently, the application of Dongba character is limited to Lijiang City, mainly manifesting as translations of Chinese characters displayed on wooden plaques or stone tablets. Its characteristics are outdated and unable to keep pace with the ever-changing design trends. The design of the Dongba font for the 24 solar terms (hereinafter referred to as "the design") aims to highlight the formal characteristics of Dongba character while incorporating the texture associated with writing on stones or wooden plaques. This approach retains an ancient charm while infusing modernity, making the redesigned Dongba character more attractive, expressive, and impactful. The lines of Dongba character are inherently relaxed and smooth, reflecting the Naxi ancestors' love for experiencing nature and their free-spirited attitude toward life. Besides everyday use, it also has decorative qualities, embodying a light and fluid atmosphere. The font is clear and readable; even after certain transformations to its appearance, it retains the original reading habits, making it easy to recognize. It meets public aesthetic requirements, showcasing the individuality and uniqueness of Dongba character. The uniqueness of Dongba character itself distinguishes it from other designs available in the market. While integrating modern design elements, it also incorporates traditional and rustic visual feelings, forming a unique style.

Form Expression: The design of the Dongba font for the 24 solar terms mainly focuses on the stroke, structure, and proportion. By adjusting the thickness, curvature, and connection of the strokes, and using bold black straight lines to highlight the symbolic features, the spacing and width of the characters are adjusted to create a richer visual effect, making the overall design more harmonious and aesthetically pleasing.

Texture Expression: The texture of the design is primarily

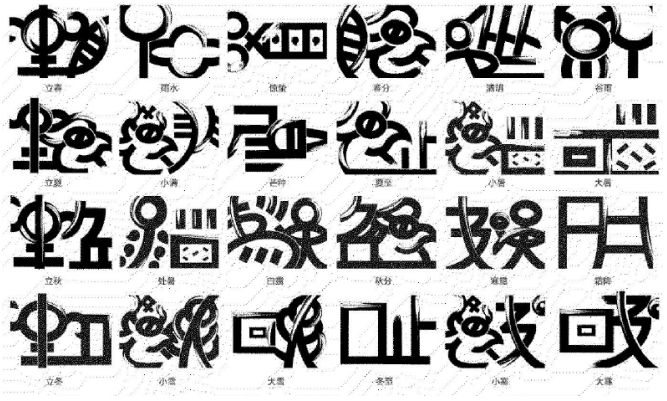


Figure 7: Dongba Font Design for the Lunar 24 Solar Terms

reflected in the surface texture of the font. The author mimics the act of writing with a brush on wooden plaques, combining the printed and handwritten styles to give the font a more three-dimensional and tactile quality.

(3) Practical Applications

The design can be widely applied across various fields, such as packaging, advertising, and brand identification. In graphic design, font design can serve as an essential component of

visual elements, coordinating with other graphics and color elements to create a harmonious visual effect.

3. Font Design Analysis Using "Jing Zhe" as an Example

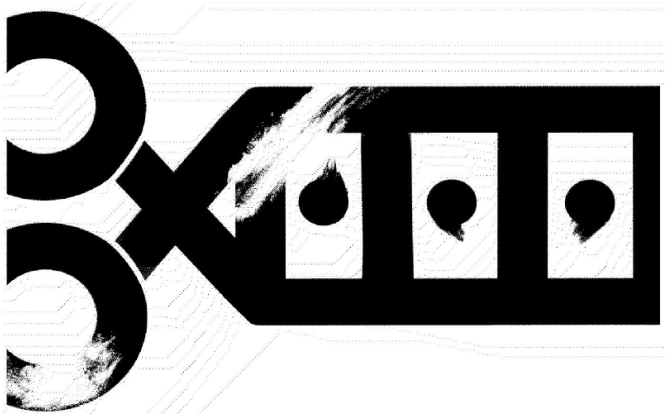


Figure 8: Font Design of «Jing Zhe» (Awakening of Insects)

Drawing from the two previous design case studies, the author retains the visual artistic features of Dongba character symbols in the design, namely its pictographic nature, expressiveness, and artistic feel, while incorporating modern semiotic theories to create a symbolic design for the Dongba character "Jing Zhe." The author uses bold black lines to emphasize the symbolic nature of the character. In Dongba culture, most Dongba scriptures are written by Dongba priests on special Dongba paper, and the author integrates the texture of Dongba characters written with a brush on Dongba paper into the font design, enhancing the font's historical and authentic feel.The form of the Dongba characters for "Jing Zhe" is relatively pictorial, while also containing some abstract concepts. "Jing" resembles the shape of scissors, which can startle someone if it touches them, while "Zhe" looks like an insect. "Jing Zhe" reflects the natural phenomenon where living beings, influenced by seasonal rhythms, awaken, notably the spring thunder that rouses hibernating insects from the ground. To link these two characters, the author connects the separate fonts, creating a more harmonious and cohesive layout. Through redesigning the Dongba character for "Jing Zhe" and its simple symbolic recomposition, the diversity of symbol design is highlighted, encouraging interest in Dongba culture and showing that Dongba characters are not as difficult to understand and translate as they might seem.

(1) Aesthetic Characteristics

1. Quaint Beauty

Early Dongba characters were inscribed on wood and stone, primarily depicting the natural biological environment. The creation of Dongba characters had no constraints, reflecting a free, natural, ancient, and vivid style. Through observing the living beings of nature, the Naxi ancestors captured their dynamic and contour features, adding imagination, and created character forms through simple lines and dots. The font texture was designed to resemble being written on leaves or wood. For example, in the representation of the character "Zhe" in "Jing Zhe," it is clearly seen as an insect shape. However, "insect" can be depicted in various ways in Dongba script, indicating that there is no fixed standard in Dongba characters. This pure, unstructured nature of the characters breaks away from the unified, standardized design methods of modern times, aligning with the contemporary pursuit of returning to simplicity.

2. Decorative Beauty

Decoration is one of the primary functions of visual communication, and Dongba pictographic characters inherently possess a unique and distinctive artistic personality. Through variations in line and contrasts in font structure and size, Dongba characters form diverse shapes, providing excellent decorative materials for visual design. Dongba characters not only serve as a medium for conveying information, but their graphic nature also makes them more interesting and decorative. The modernized design of the Dongba characters for "Jing Zhe" not only popularizes the Twenty-Four Solar Terms and Dongba culture but also can be used in various products, posters, and advertisements as decorative patterns, creating a unique style and conveying the essence of ethnic culture.

3. Symbolic Beauty

As a symbolic writing system, Dongba characters use simple lines to highly summarize and emphasize the structural features of objects, integrating meaning and form. Their symbolic features are distinct, expressions are clear, and they are easy to recognize, meeting the needs for symbol recognition in modern design. Although the translation of the Dongba character for "Jing Zhe" is based on phonetic transcription, its appearance visually conveys the meaning of "Jing Zhe": resembling scissors cutting a small insect, startling the insect, which reflects the phenomenon of "Jing Zhe."

(2) Structural Pattern

As a non-verbal language, symbols have the same functions and structures as verbal language in expressing emotions and conveying information. In Saussure's semiotics, symbols are divided into "signifier" and "signified." The "signifier" refers to the symbolic form of the object. The modernized design of Dongba characters for "Jing Zhe" (hereafter referred to as "the design") is an artistic expression of Dongba symbols, featuring strong symbolism and high content abstraction. The design is composed of different morphemes. Morphemes initially carry no meaning, but their combination lays the foundation for forming more advanced linguistic symbols. By extracting the morphemes from the design and carefully coordinating the points, lines, and planes, the structure of the design is adjusted to form the final symbolic shape. In addition

to points, lines, and planes, the design also includes elements such as line thickness and stroke length. These relational elements determine the combination of symbols, achieving the goal of visually interpreting the grammatical structure of the text. The design uses thick black lines and smooth stroke handling to enhance the visual effect, while emphasizing the abstract meaning and compositional elements of the design. The "signified" refers to the meaning embedded in the symbol, i.e., the insect being startled by the scissors, hence the term "Jing Zhe."

(3) Concept Synthesis

As one of the twenty-four solar terms, "Jing Zhe" literally means the awakening of insects. The first symbol is pronounced "jing" in Naxi, and the second symbol is pronounced "zhe", forming "Jing Zhe" when combined. On the surface, it also conveys an image of insects being startled. The synthesis of this design incorporates both the cultural connotation of "Jing Zhe" in Han culture and the phonetic pronunciation of "Jing Zhe" in Naxi. This fusion of different expressions and techniques from Han and Naxi cultures allows the design to accurately and clearly represent both the external structure and inner meaning of "Jing Zhe."

Chapter 4: The Extension of Dongba Culture

Section 1: The Value of Dongba Culture

Dongba culture is a unique ethnic culture in Southwest China, with a profound historical background and distinctive artistic charm. It carries the traditions and wisdom of ancient Naxi, Yi, and other ethnic minorities, reflecting unique insights into nature, religion, life, and art. The core of Dongba culture lies in its respect and reverence for nature, a belief that has continued into modern society, reminding people to coexist harmoniously with nature and use its resources wisely. Through myths and legends, we can see the intelligence and courage of the Naxi ancestors. These stories are diverse and innovative, showing the creative spirit of the people. Dongba people would write the magnificent Dongba scriptures, presenting a series of beautiful images. These scriptures not only contain mythological stories but also religious rituals, poems, and dances, forming a unique system of literature, art, and religion. This unique artistic form is a reflection of the Naxi people's long-standing life practices and serves as a source of inspiration for creators in literature and art.

The Naxi people's pictographic script is a valuable historical material and a comprehensive archive. Dongba culture was not unearthed through archaeological excavation but has been a living tradition passed down through generations of Naxi people. It is currently the only surviving and still-used form of ancient writing, fully demonstrating the imagination and creativity of the Naxi ancestors, making it of great research value. Each Dongba scripture is a handwritten manuscript. While some content may be similar, the writing and layout vary, making each manuscript a valuable archival document from a scholarly perspective. Many of these scriptures are unique, rare copies, possessing significant authority and originality.

Additionally, the Dongba script contains insights into the daily lives of the Naxi ancestors, and these fascinating literary works still resonate with us today. Through Dongba culture, we can observe the Naxi people's reflections on life and the soul, as well as humanity's journey from ignorance to civilization. Their myths depict the struggle between good and evil, the cycle of life and death, emphasizing the eternal cycle of life and the immortality of the soul, helping people gain a deeper understanding of life.

Section 2: The Current Status and Development of Dongba Culture

Despite Dongba script's widespread recognition worldwide, its position in mainstream culture is not stable. Particularly in modern society, where various emerging cultures constantly challenge the status of traditional cultures, Dongba culture has gradually declined, even facing the threat of extinction. As the homeland of the Naxi people, Lijiang City in Yunnan Province has made significant contributions to the promotion of Dongba culture. Some of these efforts include: Opening Dongba ritual sites as tourist attractions, allowing visitors to learn about Dongba ceremonies; Building museums and cultural centers to serve as repositories of Dongba cultural knowledge; Standardizing shop and restaurant signs on Lijiang streets by using both Dongba character and Chinese characters; Offering Dongba character courses in schools and tourist sites, enabling students and visitors to experience the unique charm of the Dongba character.[Wang Jianqin: Analysis of the inbound tourism market in Dali and discussion on countermeasures [J]. Economic Research Guide, 2012]

However, there are still many shortcomings. As a fourth-tier city, Lijiang primarily relies on tourism as its main economic driver, and the financial investment in Dongba culture remains insufficient. The museums are relatively small in scale, and the promotional efforts are lacking. Furthermore, the shop signs using Dongba script tend to be monotonous, lacking in visual appeal and creative design.

The popularity of Dongba culture is not high, and compared to traditional cultures such as Sichuan opera face-changing, Su embroidery, and Tibetan thangka, there is a scarcity of information, making in-depth research difficult. Although it is the only "living" pictographic writing, it is now in a state of

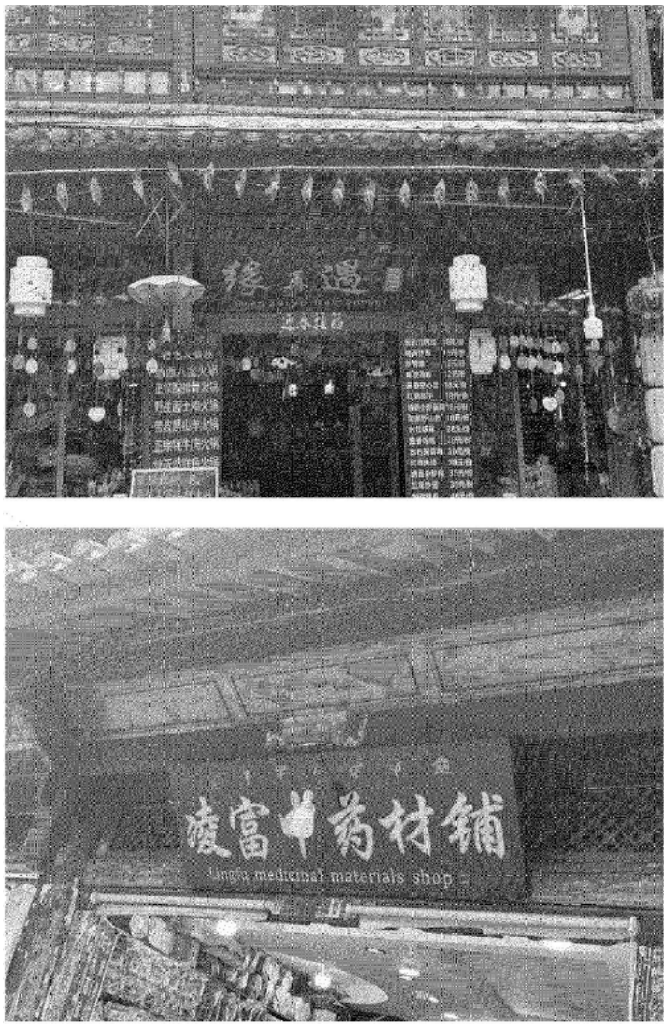


Figure 9: Shop signs in Lijiang Ancient City.

endangerment, facing the dilemma of having no one to read it.

Section 3: The Balance of Inheritance and Innovation in Dongba Culture

The inheritance and development of Dongba culture is a challenging and important task that requires more scholars and cultural enthusiasts to invest in research and preservation. In the fast-paced modern society, people are increasingly attracted to emerging cultures, leading to a neglect of traditional cultural inheritance. Due to the uniqueness of Dongba culture, there are very few Dongba practitioners who can translate Dongba characters and Chinese characters—only about ten, most of whom are elderly. Western scholar Locke wrote in the preface to his book The Naxi's Naga Worship and Related Rituals: "Under the current political system, Naxi religion is gradually becoming extinct; religious practices will (or have already) be banned. With the disappearance of Naxi religion, their religious texts will also gradually vanish. Even now, there are not many elderly Dongba practitioners who can read most scriptures." Although it is currently impossible to translate Dongba scriptures, some meanings of Dongba characters can still be understood from existing materials, thanks to the efforts of several generations of scholars and experts.

As the new generation of Dongba cultural inheritors, we need to broaden our horizons and innovate our ideas, integrating modern elements into the existing foundation of Dongba traditional culture to revitalize it in the context of the new era. We can promote Dongba culture through lectures on Dongba cultural knowledge, exhibitions of Dongba calligraphy, live broadcasts explaining Dongba culture, and other means, allowing more people to learn about and appreciate Dongba culture online. However, we must avoid excessive commercialization, ensuring that Dongba culture is not reduced to mere consumer behavior, but rather that it is inherited and promoted on a spiritual level.

Section 4: The Extension of Dongba Culture

Dongba culture should not remain solely on paper; it needs to connect with the times and truly come alive to present itself to the world. We should draw the essence of Dongba culture from various fields such as literature, art, and media, using it as a model for research. In this new historical period, the application of Dongba character has far exceeded traditional religious and historical documentation, being widely used in modern design, artistic creation, and brand promotion, perfectly blending traditional culture with modern aesthetics. With advancements in technology, scholars have also begun to utilize digital techniques to systematically organize and analyze Dongba character, which undoubtedly aids in its better preservation and dissemination. Furthermore, modern means of communication, such as the internet, have greatly expanded the reach of Dongba culture, allowing it to step beyond national borders and engage with the world. At the same time, Lijiang, as the birthplace of the Naxi people, has a thriving tourism industry that provides a vast platform for the dissemination of Dongba culture to increase its influence gradually.

1.Application in Tourism Culture: Lijiang, as one of China's more famous tourist cities, attracts foreign visitors not only with its beautiful scenery but also with its rich historical heritage of Naxi culture. Currently, Dongba character is used not only for shop signs in Lijiang but also in the creation of cultural and creative products. By incorporating modern design elements and drawing on excellent modern design cultures from both China and abroad, the essence of Dongba culture can be fully expressed in existing cultural mediums, thereby enhancing Lijiang's reputation and increasing the economic benefits of tourism.

2.Application in Art Education: In recent years, the number of artists and scholars exploring Dongba culture has increased significantly. They not only apply Dongba culture to artistic creation but also introduce it into the field of art education. Learning Dongba character allows students to gain a deeper understanding of Naxi culture while also cultivating their aesthetic and creative abilities.

3.Application of Dongba Culture in Digital Technology: With the development of digital technology, Dongba script has begun to integrate with information technology. Today, as internet technology matures and science advances rapidly, this ancient traditional writing system is no longer limited to existing on paper. Scientists have begun to digitize Dongba script, making it easier to preserve and disseminate.

Conclusion

Intangible cultural heritage is a carrier of national memory and a crystallization of the wisdom and emotions of the people. In both the Naxi and Han peoples, we can see the process by which our ancestors adapted to nature, encompassing both historical significance and contemporary vitality. The protection and inheritance of intangible cultural heritage is a respect for history and an expectation for the future, as well as a commitment to respecting and preserving the diversity of human culture. As the process of modernization accelerates, the challenges facing intangible cultural heritage continue to increase, with urbanization and modernization exerting significant impacts on it. Therefore, it is crucial to strengthen protection efforts for intangible cultural heritage from different perspectives, raise public awareness and appreciation for it, and ensure that this precious cultural resource can be inherited and developed within the new context of the times.

This article is based on existing literature and materials, observing and exploring Dongba culture and the twenty-four solar terms. Using these two forms of intangible cultural heritage as a foundation, the study employs literature reviews and field investigations to gain an in-depth understanding of these cultures and explore the relationship between humans and nature. The development of intangible cultural heritage has previously been one-dimensional, gradually being forgotten in modern society. In response to the challenges currently facing intangible heritage, this article proposes a novel approach that, while ensuring the traditional applications of the twenty-four solar terms and Dongba character are incorporated into works, redesign to coordinate the connectivity between these traditions and modern design, hoping to promote the development of intangible cultural heritage.

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From advocating “bái yòu shòu” (白幼瘦) to refusing to “serve beauty duty”

Xiao Huang
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Abstract: From advocating “bái yòu shòu” (白 幼 瘦) to refusing to “serve beauty duty”, the road of self-awakening and struggle of contemporary Chinese women can be described as bumpy and tortuous. The rise and development of “bái yòu shòu” (白幼瘦) in China originated from the “heroin chic” in the 1990s and the BM trend driven by Korean pop culture (K-Pop) represented by Korean girl groups around 2020. Among many aesthetic trends, Chinese and even East Asian men selectively choose the trend of “bái yòu shòu” (白幼瘦) as their aesthetic expectation for women, reflecting the negative impact of the gender role view in Confucian culture on men. The fashion of “bái yòu shòu” (白幼瘦) has exacerbated the irrational behavior of “serving beauty duty”, and the awakened contemporary Chinese women have begun a series of rebellious behaviors to express their firm stance of refusing to “serve beauty duty”.

Keywords: “bái yòu shòu” (白幼瘦) ; beauty duty; heroin chic; BM trend; self-awakening; anti-objectification

1.Introduction and Structure

This article is divided into two parts: the first part analyzes why the aesthetic trend of “bái yòu shòu” (白 幼 瘦) can be popular in China from different perspectives such as nationality, history and time. This part explores the historical background of the introduction of the aesthetic trend of “bái yòu shòu” (白幼瘦) into China, as well as the aesthetic psychology of men shaped by the Confucian tradition and the social psychology behind it. The second part discusses the change from advocating “bái yòu shòu” (白幼瘦) to refusing to “serve beauty duty”, pointing out that the inner force of this change comes from women themselves. This part focuses on how Chinese women express their position of refusing to “serve beauty duty”, and through what specific behaviors the resistance of Chinese women is externalized.

2. Research Methodologies and Theories

This article adopts qualitative research methods to carefully sort out historical phenomena, analyze and summarize specific cases, and conduct in-depth interviews with key figures. This article quotes Michel Foucault’s “body as power” theory and gaze theory, Erving Goffman’s “body as social practice” theory, Barbara Lee Fredrickson and Tomi-Ann Roberts’ “gender objectification” theory, etc., attempting to use various theories to intervene in social phenomena so that the phenomena can be interpreted and analyzed more deeply.

3. Process of Analysis

3.1. The reasons why “bái yòu shòu” (白 幼 瘦) was introduced to China and became popular

The so-called “bái yòu shòu” (白 幼 瘦) means: Having a light and white skin complexion, having a slim and skinny figure, and having a youthful appearance. The reason why the “bái yòu shòu” (白 幼 瘦) aesthetic trend is popular in China is due to both external and internal factors.

In the 1990s, skinny models represented by Kate Ann Moss were sought after by the fashion industry. This trend also swept into China after the “reform and opening up”. At that time, tank tops and belly-baring clothes were popular in China, and the emphasis was on thin materials and exposed de-

signs. Kate Ann Moss, who had no fat on her body, undoubtedly fit this style of dressing. In fact, Kate Ann Moss is not a model in the traditional sense. She is only 1.64 meters tall and has a pair of thin and slightly deformed bow legs. The reason why she became the darling of the fashion industry is that she caters to the "heroin chic" aesthetic of the Western world in the 1990s.

This trend started in the United States in the 1990s, when Americans of that era were filled with a sense of hesitation, confusion, and world-weariness. A series of social problems, such as the sluggish job market, the decline in full-time jobs also in blue-collar wages, the uneven distribution of social wealth, and the widening gap between the rich and the poor, caused dissatisfaction, anxiety, and anger among Americans at that time. They were unable to create a prosperous life through their own efforts, and were also unable to change the current social situation. All these made Americans at that time question the "American Dream", and a sense of emptiness began to spread.

Gao Yingdong（高英东）, a Chinese scholar specialized in the research field of American studies once summarized: "The mainstream values that were once believed in have been shaken, and a 'lower-class culture' that rebels against the moral norms and order of civilized society and is separated from mainstream society has gradually formed. The core content of this culture is fatalism, violence and excitement."[Gao, Yingdong, "A Preliminary Study on the Drug Problem in the United States", published in American Studies, No. 4, 1998.] Those who believe in and spread "lower-class culture" numb themselves with opioid painkillers and drugs and demonstrate their rebellious attitude. In addition to being addictive, OxyContin, heroin, fentanyl, etc. will also cause users to lose weight rapidly and become pale, so thin bodies and pale appearance, almost sickly skin color have become a trend.

In fact, the entire "Pan-Western" world was in turmoil around the 1990s, with the fall of the Berlin Wall, drastic changes in Eastern Europe, the disintegration of the Soviet Union, and the United States launching the Gulf War and the Kosovo War while becoming a technological and military power. All of this led to people's uncertainty and lack of control over the future. When "lower-class culture" spread across the "Pan-Western" world and led to the popularity of addictive drugs, "heroin chic" also began to sweep the fashion industry, and the skinny Kate Ann Moss became a darling on the catwalk. Fortunately, although the Chinese in the 1990s absorbed this skinny beauty, they were not influenced by the negative mentality and values of the "Pan-Western" world; but unfortunately, it was precisely because the Chinese at that time did not see the decadent "lower-class culture" behind the "heroin chic" and criticize it, that they blindly regarded a skinny body as a symbol of sexiness.

In recent decades, the rampant spread of Korean pop culture (K-Pop) in China has also made the trend of "bái yòu shòu"（白幼瘦）more and more intense. Lisa and Jennie, members of the Korean girl group BLACKPINK, led and promoted the BM trend in 2020, making the aesthetic pursuit of "bái yòu shòu"（白幼瘦）take another step towards extremes. BM is the abbreviation of the Italian fashion brand Brandy Melville. The biggest feature of this brand is "one size" -- that is, size S. Whether it is tops or bottoms, the waist circumference is 58CM. The brand's tone can be summarized as short, tight and revealing. The production and sales model of only one size is undoubtedly openly erasing and eliminating the differences in women's bodies, and regulating all women with some so-called ideal body standards.

However, such a brand that conveys prejudice, discrimination and coercion has been sought after by a group of top young singers, actresses and idols. In addition to Lisa and Jennie mentioned above, even cellist Ouyang Nana（欧阳娜娜）, who is regarded by many as a genius and inspirational young female, has started wearing BM brand clothes. As a highly educated intellectual and an elite in the classical music world, Ouyang Nana's（欧阳娜娜）personal behavior undoubtedly plays a role of exemplary leadership.

BM brand clothes have extremely strict requirements on the wearer's figure and weight. The following is a comparison table of BM height and weight:

150 cm	33 kg
153 cm	35 kg
155 cm	38 kg
158 cm	41 kg
160 cm	43 kg
163 cm	45 kg
165 cm	47 kg
168 cm	49 kg
170 cm	51 kg
173 cm	53 kg
175 cm	55 kg
178 cm	58 kg
180 cm	61 kg

Figure 1: The table of standard of BM wearers' height and weight
Source: https://www.thepaper.cn/newsDetail_forward_7614679

Faced with the standards required by this BM wearers' height and weight comparison table, netizens once burlesqued: "If I lose weight according to this standard, I will only be left with internal organs and bones in the end." Liu Qiaoyan（刘俏言）, a reporter from Qian Jiang（钱江）Evening News, concluded after visiting BM's Shanghai store: "This is a change from people wearing clothes to clothes wearing people -- just cutting off the conventional large sizes not only saves a lot of effort but also reaps marketing benefits. BM has taken this to the extreme. BM's average waist size of 58cm makes most girls shy away from it, but at the same time, it has cultivated a group of 'BM girls' who are willing to buy it. The scrutiny of women's figures and appearances has never stopped.

'BM girls' seem to be at the top of the contempt chain and are proud of it."[Liu, Qiaoyan, "How much body anxiety has been sold by having 'only one size' BM?", published in Qian Jiang Evening News, from: https://new.qq.com/rain/a/20210727A07U0Y00]

It is worth noting that Chinese men's acceptance of the above two trends shows strong inclinations and preferences. For example, the power aesthetics which highlights women's strength brought by Brazilian supermodel Gisele Bündchen and the voluptuous aesthetics highlights women's plump fullness brought by the Kardashian sisters are not quite accepted by most Chinese males.

Ultimately, "bái yòu shòu" (白幼瘦) is a product of a patriarchal society, reflecting men's possessiveness, control and excessive desire to protect women. One of the important reasons why the "bái yòu shòu" (白幼瘦) aesthetic trend is so popular in China even the whole East Asia is that East Asia is basically the "radiation" circle of traditional Confucian culture. Traditional Confucian culture is full of patriarchal discourse and order in which men are strong and women are weak, men are superior to women, and men are responsible for going out and earning money, while women stay at home and manage housework. In a society built on the foundation of traditional Confucian culture, men take the initiative and women are naturally docile, passive, and controlled. "bái yòu shòu" (白 幼 瘦) emphasizes the fragility, slenderness, petiteness and childishness of women who lack the ability to think independently, which caters to the social and aesthetic psychology of East Asian men.

From a sociological perspective, the status of women in contemporary Chinese society has been continuously improving. More and more women have achieved economic independence, and men have gradually begun to lose their original dominant position. However, "bái yòu shòu" (白幼瘦) has allowed men to regain their desire for control. As mentioned above, "bái yòu shòu" (白幼瘦) particularly highlights the "childishness" and "cuteness". To put it bluntly, it is the infantile state of being brainless, without opinions, and able to be indoctrinated with ideas and dominated at will. If the beauty of the domineering queen symbolizes the subjective right of women to refuse sexual requests and implies the frustration of men who may not be able to obtain what they want, then "bái yòu shòu" (白幼瘦) refers to the sexy body that is easily accessible to men and can be manipulated at will. This kind of weakness symbolizes: easy to be captured, grabbed and manipulated.

Anyway, "bái yòu shòu" (白幼瘦) reflects the aesthetic expectations of Chinese men, and embodies the social construction and discipline of women's identity and beauty. In order to meet this deformed aesthetic expectation, "bái yòu shòu" (白幼瘦) has become a goal set by many women for themselves, which has aggravated women's appearance anxiety, and "serving beauty duty" has become an increasingly necessary but conscious choice for women. The so-called "beauty duty" refers to the act of consuming extra resources (such as time, money, energy, etc.) or even harming physical health in order to cater to the aesthetic standards of society. This situation often happens to women. Before the popularity of "bái yòu shòu" (白幼瘦), the sad history of women "serving beauty duty" had already begun. Knee and foot injuries caused by high heels, skin allergies caused by cosmetics and increased living costs, permanent damage to the body caused by diet pills and medical beauty, etc. are happening at any time. Fortunately, some women are already fighting back against this irrational behavior that caters to the male gaze.

3.2. Women's resistance: refusing to "serve beauty duty"

Shan Dianshui (山 点 水), born in 1998, is a female photographer who likes to express herself in an unexpected and creative way. She once recruited 100 ordinary women on social platforms and shot a series of "Women Who Refuse to Serve Beauty Duty", which was the front-page "Beauty Duty Escape Plan". As for why she initiated this project, how she selected participants for the project, and how she took photos, this unique female photographer once said: "In today's social environment, women have been instilled with the idea that they need beauty since birth, while men can have more resources without relying on their appearance, which is not fair at all. I hope that the subject of my photo shoot should have a strong desire to express herself and be able to accept her true and natural state. Directing actions and posing are almost non-existent in this project. As a photographer, I am more of a helper for these women to express their creativity. They are all shown in the lens in their true and unadorned state. During the shooting process, I will also share my thoughts on beauty, freedom and life with each female, and continue to explore and collide."

"How do you understand and practice 'not serving beauty duty'?" Before shooting, Shan Dianshui (山 点 水) always first asked the above question. It can be seen that as a thoughtful independent photographer, Shan Dianshui (山 点 水) initiated this project with the motivation of rebelling against men's aesthetic expectations and the aesthetic conventions they impose on women, and giving women the freedom not to be "beauties" in the gaze of men. The pain women feel about their appearance comes from the social structure. There is no freedom to be "ugly" in society. To change all this, one must resist the "generally recognized" definition of "female beauty" by the male society. For Shan Dianshui (山点水), that is exactly why everyone must become part of the society that is given the freedom to be ugly.

The women who participated in the Shan Dianshui (山点水) photography project can be roughly divided into the following categories: women whose bodies were severely damaged by "serving beauty duty", career-oriented women, women

who refuse to wear makeup, and women who have cut their hair into a crew cut and refuse to grow long hair. Most of these participants have experienced difficult moments in their lives and gone through a difficult mental journey. They want to use the camera to record their transformation.

Participant No. 1, Xiao Han (小涵), who once suffered from bulimia due to excessive weight loss, confirmed the clinical observations of Barbara Lee Fredrickson and Tomi-Ann Roberts. These two American social psychologists co-authored the article "Objectification Theory: Toward Understanding Women's Lived Experiences and Mental Health Risks", pointing out that women who experience "gender objectification" may suffer from a variety of clinical diseases such as eating disorders, acid reflux, and depression. Shan Dianshui's (山点水) camera truly recorded Xiao Han's (小涵) state after vomiting and her confusion and bewilderment. Xiao Han's (小 涵) former major was broadcasting and hosting. In order to enter her ideal university for further studies, she used extreme weight loss methods. In the end, she chose not to study broadcasting and hosting anymore, and at the same time stopped destroying her body.

"Do hosts have to be slim?" People once again questioned the hidden rules in some so-called "special" industries. This reflects the habitual "appearance consumption" of women in certain professions by the male society. Actors, models, hosts, flight attendants, etc. are all passively accepting this "appearance consumption". Although it is extremely unreasonable, women in the above professions seem to have to endure it silently. They seem to never have the initiative to say "no". If they choose to reject the "beauty" that is regulated and expected by the male society, they can only leave these industries. Xiao Han (小涵) eventually recovered her health and started a new career and life, but the male society's "appearance consumption" of women in certain professions has not stopped. If allowing women to have the right to be "ugly" can already be considered a challenge, then allowing actors, models, hosts, flight attendants, etc. to have the right to be "ugly" is definitely a nearly impossible and arduous challenge.

Participant No. 2, Guo Guo (果果), used to work in a medical beauty institution and received many women suffering from "appearance anxiety". The so-called "appearance anxiety" refers to the anxiety that arises when a person is not confident about his or her appearance. A more professional definition is: "Affected by social aesthetic standards and the context of social media, individuals develop negative emotions such as lack of confidence, dissatisfaction and disagreement with their appearance, body shape and other body images, thus falling into a state of anxiety." "'Appearance anxiety' manifests itself as a state of connection between the body and the mind at the micro level, and as a result of the body's connection to society at the macro level. In other words, 'appearance anxiety' is not only an individual's psychological state, but also a social mentality that permeates the society. From the perspective of body sociology, the body is no longer a biological carrier that represents individual actions, but a social practice subject that connects individuals and society."[Li, Sheng & Li, Min, "Analysis of the Social Mechanism of Contemporary Young Women's Appearance Anxiety", published in China Youth Study, No. 4, 2022, pp. 78-85.]

Women often attach importance to their appearance out of the motivation of seeking social recognition and attracting the attention of the opposite sex. The root of women's appearance anxiety is actually anxiety about survival resources and survival ability, and anxiety generated by uncertainty about their own value. In this age of "appearance supremacy", the role of appearance is often overemphasized. Women whose appearance conforms to the mainstream male aesthetic are relatively more socially attractive and are more likely to be treated more positively by others. They may have an advantage in competing for certain resources, such as finding a partner or even a job. This is why some women regard their "unsatisfactory" body image as the culprit of their failure in life. Guo Guo (果果), who no longer wanted to be an accomplice of appearance anxiety, finally chose to resign. She opened a craft beer bar and positioned it as a family-style pub where guests can relax, drink and chat, just like gathering in a friend's living room. Compared with sports bars featuring various games, Guo Guo's (果果) bar attracts more female customers, and the discussion of female topics is placed at the center of the bar. In Shan Dianshui's (山点水) lens, Guo Guo's (果果) busy figure is her daily working state, and the relaxed feeling of drinking during a break is her daily life state.

Participant No. 3, Juno, is a college student also a swimmer. She used to have shoulder-length hair, but she chose to cut her hair short for two reasons: first, to facilitate exercise; second, to restore her natural vitality. According to her own recollection, one summer day she went to pick up her photo shoot. She saw that the photo of herself was exquisite down to the pores, but it was not the real her. After leaving the studio, she went straight to the barber shop. For Juno, highly beautified photos actually cover up the wild side of human nature. The beauty of exquisite pores is actually an illusion without the sense of reality. Some mobile phone software that can beautify photos enhances this illusion.

In the article "No filter, no selfie; no photo editing, no sharing: appearance anxiety in the social media era", Zhu Yiqi (朱亦祺) once wrote: "At the moment the photo editing is finished, the person in the photo is more like a robot than a human being -- a beautiful robot with flawless beauty. When posting the refined selfie to one's social media, the joy brought by likes and comments will strengthen people's dependence on filters and photo editing software, and they will unconsciously have a feeling of 'Wow, I am very popular, I hope to have this kind of happiness again'. This will lead to the formation of the so-called 'jealousy spiral' -- by presenting an increasingly unrealistic self to compare with peers, creating an over-beau-

tified environment that is increasingly out of touch with reality."[Zhu, Yiqi, "No Filter, No Selfie; No Photo Editing, No Sharing: Appearance Anxiety in the Social Media Era", from: https://www.36kr.com/p/1318443583687173]

Ellie Turner, editor of Beauty magazine, once said: "Beauty and filter effects started as a quick solution to upgrade pictures, but they are just a false short-term boost. In the long run, they may reduce people's self-confidence. If we start to believe the hype of beauty and filters on social media and try to emulate them in the real world, then the only people we confuse are ourselves." As a swimming enthusiast, Juno hopes that her hairstyle will be convenient for her training and at the same time highlight her capable and free-spirited personality. The act of cutting her hair short also symbolizes her decision to step out of the "mimetic environment" created by highly beautified photos.

It is worth pondering that when Juno showed her buzz cut in front of her friends and family, she actually attracted vicious criticism. She recalled that the most common comments from people around her were: "You look like a bad boy," "You don't look like a girl," "It's hard to find a job with this hairstyle," and "You look like you just got out of prison." These doubts and vicious comments reflect the male-dominated society's stereotypes of women.

The so-called "stereotype" refers to "the cognitive structure and specific social cognitive schema formed by people's relatively fixed ideas or expectations about members of a certain group." This is a sociological term that can be used in many fields to explain people's psychological reactions, such as race, gender, etc. When talking about gender, "stereotypes, as a social cognition, are people's common beliefs, or fixed and simplified ideas about the characteristics, attributes, and behaviors of men and women."[Kahalon, R., Shnabel, N. & Becker, J.C., Positive stereotypes, negative outcomes: Reminders of the positive components of complementary gender stereotypes impair performance in counter-stereotypical tasks[J]. Br. J. Soc. Psychol, 2018, 57: pp. 482-502.] These ideas are usually based on traditional social structures and cultural customs, which influence people's cognition, attitudes, and behaviors.

Stereotypes erase the individuality and differences that exist within a specific group. Their essential harm is to "limit diversity" and "limit the development of capabilities and opportunities of different genders." "Stereotypes are also a factor in violations of a range of rights of women and LGBTI people, including the right to health, education, marriage and family relations, work, freedom of expression, freedom of movement, political participation and representation."[Office of the High Commissioner for Human Rights. Gender stereotypes and Stereotyping and women's rights[A]. (2014-9). https://www.ohchr.org/EN/Issues/Women/WRGS/Pages/GenderStereotypes.aspx] Stereotypes can affect people's self-evaluation. In the process of continuous exposure to gender stereotypes, people will gradually internalize the stereotypes and make them part of their personal self-evaluation.[Hentschel T, Heilman ME & Peus CV., "The Multiple Dimensions of Gender Stereotypes: A Current Look at Men's and Women's Characterizations of Others and Themselves" [J]. Front, 2019]

Juno's bald head image undoubtedly breaks people's stereotypes. In other words, in the eyes of the powerful others, she does not have the so-called "femininity". Her behavior threatens the authority of the patriarchal society in regulating the image of women.

Olivia Wang, a reporter for the New York Times Chinese website, published an article titled "Super short hair, no makeup, loose clothes: Chinese women who refuse to serve beauty duty" in October 2023. To compose this article, she collected some photos and information about Chinese women who refused to "serve beauty duty". It could be considered as continuation of "Beauty Duty Escape Plan". Volunteer No. 1 Legend Zhu was once a popular model. In order to maintain her popularity on social media, she usually wears tight skirts, stilettos and heavy makeup, both on the catwalk and in her daily life. After graduating from college, she posted a series of photos of her bare face and short hair, which attracted people's attention. She herself left a message in the post: "From a model to a natural woman, it's so comfortable! In order to maintain beauty, you have to keep investing time, money and energy to maintain beauty, but I found that most boys don't have this problem, and I think it's very unfair." She no longer works in the fashion industry and instead studies for a master's degree in urban planning. She began to mobilize the women around her to resist the dangerous diet culture.

Volunteer No. 2 Annie Xie suffered from anorexia nervosa at the age of 15 due to crazy weight loss. During her hospitalization, she accidentally read Simone de Beauvoir's "The Second Sex". The idea that "women are not born women, but are shaped into women by acquired factors" deeply shocked and enlightened her. After being discharged from the hospital, she stopped dieting, wore loose clothes, did not wear makeup, and often did not wear a bra. When her ex-boyfriend described her current state as "degenerate", her response was: "I think it's ridiculous, and I never want to go back to the way I was before."

Volunteer No. 3 Zelda Liu told reporters about her experience of shaving her hair short. Many barbers were hesitant to face female customers like her, always trying to give her some so-called "suggestions on hairstyles more suitable for women". Some barbers also asked her in surprise why she wanted to shave her hair short. These suggestions were often uninvited, which made her confused: as a woman, why can't she decide her own hairstyle? Faced with the questioning of strange eyes, she insisted on her crew cut until one day she found that people around her no longer commented on her hairstyle, and no longer jumped out to give her "uninvited" suggestions.

She described this newfound freedom as “refreshing”.

The nature of the cases collected and focused on by Olivia Wang and Shan Dianshui (山点水) is highly similar, which reflects that contemporary Chinese women have adopted similar means to resist the male gaze and the aesthetic values of patriarchal society. Their growth experiences are also surprisingly similar, indicating that women’s traumatic experiences are shared and recurring. The trigger points of women’s awakening are also highly similar. The bodies that have been hurt or even destroyed by “serving beauty duty” are mostly the “fuse” that makes them determined to resist. In fact, refusing “beauty kidnapping” is only part of the overall behavior of contemporary Chinese women in resisting patriarchy. Leta Hong Fincher, author of Leftover Women: The Resurgence of Gender Inequality in China, acclaimed that the young Chinese women, especially those with higher education, have begun to consciously transcend the inherent gender role division in Chinese society.[Fincher, Leta Hong., Leftover Women: The Resurgence of Gender Inequality in China, London and New York: Zed Press, 2014.] All signs show that women are consciously subverting the traditional order in China.

4. Conclusion

The American sociologist Erving Goffman once systematically expounded the logic of the body as a social practice, pointing out that people’s attention to common presence in daily life will lead to attention to the body, and the presentation of the body will generate social psychological phenomena such as shame, humiliation and embarrassment, thereby prompting people to form common behaviors that conform to social norms. Interpersonal interaction has psychobiological characteristics. The body is not only the carrier of social significance, but also its expression. This view of the body is both biological and social. French philosopher Foucault called the body “the body of power”. He believed that the body, as a product of social construction, has a high degree of social plasticity and instability. The social discipline of the body is ultimately used in the distribution of power. Women who refuse to “serve beauty duty” are actually resisting male authority and the gaze from the patriarchal society.

The so-called “gaze” refers to a viewing method that carries power operation, desire entanglement and identity consciousness. The viewer is mostly the subject who exercises power, and the viewed is mostly the object of power implementation, and is also the object of desire and desire. The behavior of looking and being looked at constructs the subject and the object, the self and the other, but in the interweaving of multiple gazes, the status of the subject and the object faces the possibility of transformation. Therefore, the behavioral process of “gaze” produces complex and diverse social and political relations. In short, “gaze” is a projection of desire, which contains a specific power discourse and leads to the relationship of “control” and “being controlled”. “Gaze” gives the gazer the subjectivity of self-identification. The gazer uses “gaze” to monitor and discipline the gazed person’s words, deeds, appearance, posture and thoughts.

In the book The Media and Body Images published in 2005, academics Maggie Wykes and Barrie Gunter wrote: “The sexualization of the female image remains at the center of culture today…the sexuality of women is constructed by men.”[Maggie Wykes & Barrie Gunter, The Media and Body Images, London: Sage, 2005.] Giving women the power to be “ugly” is to resist men’s aesthetic expectations and the objectification of women by patriarchal society. The American feminist and sociologist Catharine Alice MacKinnon believes that objectification is everywhere and all around women. She once used a memorable metaphor: “All women’s lives are filled with sexual objectification, just like fish living in water.”



Figure 2: Catharine Alice MacKinnon was holding a lecture at Stetson University.

Source: https://www2.stetson.edu/law/news/index.php/2017/10/12/gender-equality-pioneer-catharine-mackinnon-presents-nichols-foundation-prominent-speakers-lecture-stetson-oct-19/

The external environment’s objectification of women eventually turned into women’s conscious internal objectification. The reason why the “Beauty Duty Escape Plan” has caused a heated discussion and sensational effect in society is precisely because the essence of this project is that women resist the external view of objectification of women by rejecting internal objectification and removing the traces of internal objectification. From blindly advocating “bái yòu shòu” (白幼瘦) and consciously “serving beauty duty”, to breaking free from the “shackles of beauty” and refusing to “serve beauty duty”, the awakening, struggle and fighting of Chinese women are still continuing.

Only genuine feelings and sincere emotion: Frida Kahlo's paintings don't lie

Xiao Huang
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Abstract: Appreciating Frida Kahlo's paintings requires courage, empathy, and strong psychological resilience, as she does not hide the excruciating pain and despair in her life. She spread her bloody wounds naked on the canvas, and all her scars seemed to shimmer with a strange luster in her self-portraits. However, she did not beg for sympathy or pity, she only sincerely expressed her genuine feelings for physical and mental pain. Frida Kahlo suffered infantile paralysis since her childhood, when she was 18 years old, a tram accident destroyed her whole life. In the later years, she experienced an unexpected miscarriage and was told that she could not give birth to children any longer; and she stayed unbelievable long time in bed due to several failed surgeries and horrible health condition. However, none of the above has stopped her to paint. This article focuses on her five paintings composed in 1932, 1944, 1945 and 1946, which highlight an obvious and strong connection between the pain and artistic inspiration. The profound compositions, backgrounds, details, symbols, metaphors, and contrasts of light and shadow have transformed the pain she experienced into an art that implies patience.

Keywords: Frida Kahlo; artistic expression; pain; symbols; metaphors

1. Preface

How to display, present, and express suffering has always been a serious topic in art history. Before Frida Kahlo, Vincent van Gogh and Edvard Munch have contributed highly infectious masterpieces of great tension, while Frida Kahlo brought new breakthroughs. Her magnificent imagination gives her paintings with evident self-portrait features a distorted beauty, reminiscent of a terrifying quote by the famous French psychoanalyst Jacques Lacan: "Even suicide has a special beauty."

2. Disease, accident and Frida Kahlo's early art life: A broken body which carries an unfortunate destiny and abundant artistic genes

Frida Kahlo's father Guillermo Kahlo is of German descent, and her mother Matilde Calderón is of Native American and Spanish descent. At that time, this was not an ordinary marriage. The two persons not only had different backgrounds, but also had vastly different education, beliefs, and personalities. Guillermo Kahlo received a good education, while Matilde Calderón was illiterate; Guillermo Kahlo was an atheist, while Matilde Calderón devoutly believed in Catholicism; Guillermo Kahlo was tolerant to children, while the mother often punished the children severely. The two seem to have only one unexpected commonality -- illness, with Matilde Calderón suffering from severe depression and Guillermo Kahlo frequently having seizures. After Frida Kahlo was born, her mother's depression worsened. She deliberately kept a distance from her children, leaving the younger ones to the older ones to take care of. Meanwhile, her father, who was also in poor physical condition, took on the responsibility of raising the children. His thin shoulders became the only support for the children.

But the disease seemed to be inherited within the family as a dim and sobbing gray gene. At the age of six, Frida Kahlo suddenly contracted polio without warning. She was forced to stay in bed for nine months. Since then, her right leg muscles

have been shrinking like Chinese parasol's leaves in late autumn. In order to exercise her atrophied muscles, Frida Kahlo designed a series of targeted sports herself. She even participated in weightlifting, boxing, and other sports that were considered male sports at the time. However, no matter how much effort she put in, she was still a disabled person with a thick left leg and a thin right leg. She and her photographer father became close friends in need, and Guillermo Kahlo occasionally took his beloved daughter on photography trips, encouraging her not to give up the vast world due to her leg defect. Frida Kahlo learned how to use a camera, observe details, and how to view things from a photographer's perspective, all of which were beneficial for her future as a painter. The father daughter journey in childhood was unforgettable. Accompanying her father, she was not only a tender lamb, but also played the role of a healer in turn. She witnessed her father's periodic epilepsy firsthand, and every time he had a seizure, she patiently comforted him until he calmed down. The several diseases that plagued this family shrouded Frida Kahlo like an indelible black mist, and at a young age, she deeply felt the fragility of life.

At the age of 15, intelligent and diligent, she was selected to attend the best high school in Mexico, the National Preparatory School, with a medical dream in her heart. At that time, only 35 female students were selected, while the remaining 2000 were male students. In 1925, Frida Kahlo was 18 years old, at the age of the blossom of a beautiful emerald flower. The wings of her dreams soared in the sky, but September 17th of that year changed her whole life. If at a young age she had already felt uneasy about the various helplessness in life, then a tragic traffic accident left a deep impression on her what "Calamity from heaven, the world is unpredictable" mean. That day, she took the bus home and a tram that couldn't stop due to a system malfunction drove towards her bus like a wild boar going crazy. The bus was instantly shattered into pieces, and the tram only stopped after running over dozens of people. A metal handrail pierced Frida Kahlo's pelvis straight, and afterwards, she recalled, "Like a sharp sword piercing a bull, this handrail took away my virginity in the cruelest way possible." Blood was stacked on top of blood, and the damaged body was adjacent to the damaged body. Amidst screams, she was carried onto an ambulance and taken to the hospital. She underwent a lengthy surgery, and what she did not foresee was that she would have to go through ten surgeries of various sizes, this time just the beginning of a nightmare. The tram accident left her with a forever damaged body, destined to drag her nearly paralyzed legs, deformed femur, scarred skin, and immune deficient liver through this life with great difficulty. The devilish tram completely shattered her medical dream, and painting, which she had previously only regarded as a hobby, became her everything.

After being discharged from the hospital and returning home, she lay on a four-column bed. Her family had set up a large canopy above the bed, which was connected to a mirror. A special easel was placed in front of her, so that even if she was lying on the sickbed, she could paint. Many difficulties have hindered her from doing what others consider normal, and for her at this moment, there is nothing more normal than depicting desires that cannot be fulfilled. In fact, she initially painted just to pass the boring and difficult first recovery period.



Figure 1: Self Portrait in a Velvet Dress (1926), by Frida Kahlo
Source: https://www.fridakahlo.org/self-portrait-in-a-velvet-dress.jsp

During this period, she studied European art history and had a deep love for portrait painting during the German and Italian Renaissance. In 1926, she created "Self Portrait in a Velvet Dress", which Dr. Julian Beecroft once commented, "This painting reflects the influence of the stylized painter Agnolo Bronzino on her. Despite lacking psychological depth and basic modeling methods, it is still an excellent painting for a 19-year-old novice in the art world."

The perspective of lying down to see the world is strange, but this is the real world in her eyes, a world limited by illness but also filled with emotional tension due to illness. The recurring pains and postoperative recovery periods forced her to be alone for a long time. Among her 143 paintings, 55 are self-portraits. And as is well known, she suffered betrayal and harm in her marriage to Diego Rivera. She once said, "I paint myself because I am often alone, and also because I am the

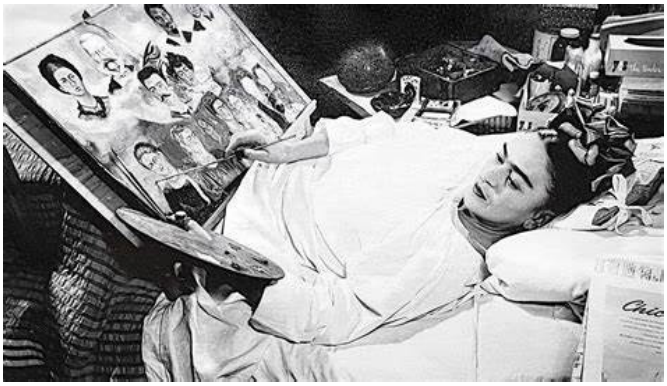


Figure 2: Frida Kahlo painting on her bed
Source: https://taketonews.com/who-was-frida-kahlo-the-artist-that-fascinates-argentines/

subject I know best about. " In her self-portraits, she is both the subject and object, as well as a third party who observes her with a cold eye. At the beginning, her gaze in the self-portraits revealed doubts about life, but as time passed, her gaze became increasingly cold, showing contempt and disdain for fate. This is because she is increasingly aware that she will never be cured, and painting has gradually become everything in her life.

3. Miscarriage and Frida Kahlo's 1932: No child born, however two masterpieces born

Artists and art critics of Frida Kahlo's time defined her paintings as "surrealist art" due to the eerie imagination in them, but she scoffed at this trendy term at the time. She once said, "I don't understand why people say my works are surrealist paintings, because I only paint my reality, that's all. My theme has always been the profound reactions of my feelings, mental states, and life itself within me, so I often depict everything in my own image. This is the most sincere and authentic thing I can do, which is to express my inner and outer skin-cutting feelings." The reason why there is an unbreakable trust between her paintings and the viewers is precisely because of this.

3.1 "Henry Ford Hospital"

In 1930, while pregnant, she was forced to terminate her pregnancy at Henry Ford Hospital due to a displacement of her uterus. In 1932, she created "Henry Ford Hospital".

In the painting, she is lying naked and alone on a hospital bed, with blood and dirt flowing under her black pubic hair. Tears stick to her face at the corners of her eyes like a big



Figure 3: Henry Ford Hospital (1932), by Frida Kahlo
Source: https://www.fridakahlo.org/henry-ford-hospital.jsp

grain of rice, particularly conspicuous, and her body is uncomfortably twisted. Six bright red ribbons stretched out from her palms or inside her abdomen, with six things tied to their ends -- snails, a baby, uterine models, medical equipment, orchids, and clinical corsets. Everything in this painting has its symbolic meaning: the snails symbolize the slow process of miscarriage and healing; the baby is the wish that she and Diego have longed for but ultimately failed to fulfill; the crimson uterus model contains a semi formed fetus; the gray and heavy medical equipment symbolizes the cold and cruel surgical process; the withered orchid collapsed on the ground, which was a withered uterus; the clinical corset is like an empty skin bag, seemingly strongly supporting disappointment, loneliness, and unfulfilled visions.

Despite the inscription "Henry Ford Hospital" on the edge of the bed, surprisingly, this bed is not within the hospital. In this painting, the background of the hospital bed is a gray blue sky and distant industrial scenes -- coal stoves, boiler rooms, factories, chimneys, which are poured with reinforced concrete and are alienated and indifferent. On the brown ground, there was a hospital bed standing abruptly, as if it had grown out of thin air. If we consider a person as an island, then a hospital bed can be regarded as a groaning island, and a patient lying on the bed can be regarded as a sighing and helpless island.

The use of symbolism and metaphorical techniques creates aesthetic distance, but at the same time, the creation of this aesthetic distance evokes a stronger resonance among viewers about the artist's anguish in creating this artwork. As an artist, Frida Kahlo at her early stage focused more on absorbing nutrients from Western classical oil paintings and training her painting skills, but just after a few years, she had already formed a distinct personal artistic characteristic and style. The above artwork is the evidence.

3.2 "My Birth"

Frida Kahlo's paintings express the sound of solitude. After all, loneliness is the bottom color and the final weight of life, and avoiding loneliness is actually a kind of sadness. Chinese poet Feng Zhi (冯至) once wrote in his poem "The Snake": "My loneliness is like a snake, no words, just being silently. If you dream of it, don't be afraid! It is my loyal companion." Frida Kahlo's paintings bear the weight that life cannot bear for her. Watching her paintings is like watching a person swallow a bullet and let it explode in the stomach. In 1932, in addition to "Henry Ford Hospital", Frida also created "My Birth".

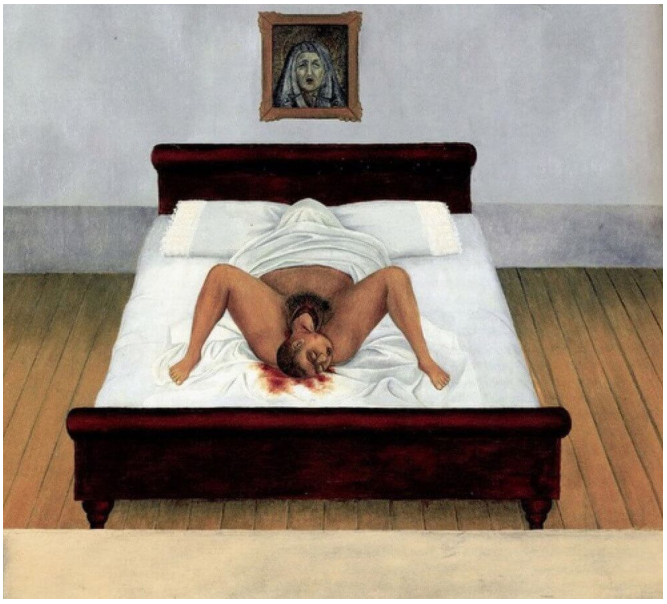


Figure 4: My Birth (1932), by Frida Kahlo
Source: https://www.fridakahlo.org/my-birth.jsp

This painting has a simple composition but rich connotations; The visual impact is strong, but the meaning is somewhat obscure; It is both imaginative and elusive. It depicts the following scene: Frida Kahlo's huge head is protruding or being squeezed out of a woman's uterus. The woman's upper body has been covered by a bedsheet, revealing only half of her abdomen, her lower body covered in thick black pubic hair, and her legs spread out. The child she gave birth to was not a baby, but an adult Frida Kahlo. But that chubby round face (Frida's face shape in real life and other self-portraits is thin and long) and closed eyelids seem to tell the viewer that this is a new life that has not yet opened its eyes and is confused, this is Frida's rebirth. She once wrote in her diary, "I imagine how I was born; I gave birth to myself." Therefore, what was covered by the white sheets was not Frida's mother, but Frida. But the white sheets, like a shroud, symbolize mourning and grief for her mother, who had just passed away. A pool of blood stains under the buttocks implies the misfortune of having a miscarriage.

As for why in this painting, it is not the mother who gave birth to Frida, but Frida who gave birth to herself, this may imply a lack of maternal love in her growth process. As mentioned earlier, severe depression caused Frida's mother to intentionally distance herself from her children, and normal intimacy between mother and daughter seemed rare in this family. The illness prevented her mother from giving her complete and unconditional maternal love, and it was also the illness that destined her to have no children for a lifetime. She will never be able to build an intimate relationship between herself and her own children. Therefore, although this painting depicts the process of life's arrival, there is no joy in it. From being thrown into this world to being put in a coffin, Frida is lonely from beginning to end. Her mother was absent, even during the childbirth process; Her child was also absent, only the bloodstain left during the miscarriage was present.

This bizarre scene happened on a spacious bed, with pillowcases and sheets made of pure white, making the black pubic hair and red bloodstains particularly glaring; The wooden frame at the head and tail of the bed is so red that it turns black, and the heavy color is an ominous omen that makes one feel nervous and uneasy; The placement of this bed is in an empty indoor space, without any other furniture or decorations. The walls are gray and white, and the middle area of the wooden striped floor presents a yellow color, while the end leading to the wall presents a moldy green color, indicating that the floor has aged; In short, this is a suffocating monotonous space.

There is a portrait of the Virgin Mary hanging on the wall. The Virgin Mary has an old face, furrowed brows, and a painful expression, symbolizing the seven bitters she has suffered. The deeper meaning is that even the seven bitters suffered by the Virgin Mary were not as great as the suffering of reincarnation that Frida endured in her lifetime, i.e.: Lack of intimate relationships between the mother and the children, and inability to establish new intimate relationships between the mother and the children. The Virgin Mary is helpless in this matter, unable to shed tears.

This image of the Virgin Mary differs significantly from the one hung in Mexican Catholic churches or Catholic households. Due to the revelation that Maria became pregnant without fertilization, most depictions of the Virgin Mary in Mexico highlight her youthful, beautiful, elegant, gentle, and generous physical appearance and temperament. Even when depicting her suffering, her expression should not be portrayed as extremely sorrowful, but rather as a pitiful and restrained melancholy, which coincides with "the golden mean" (中庸之道) of Chinese culture to some extent. In short, the portrait of the Virgin Mary in Mexico must comply with the requirements of Catholic doctrine.

This restraint originates from the Western Catholic tradition, where the Bible emphasizes the undertaking and commitment of mission, the honor comes precisely from a conscious and voluntary commitment to a mission. For example, God chose Mary to undertake the mission of giving birth to Jesus Christ and all the suffering that followed, which was a glory for

Mary, and the suffering itself constituted an important part of the mission. Maria's commitment to God's mission should naturally be voluntary, and she must endure hardships in silence. Therefore, works of art about the Virgin Mary should not excessively depict a mournful atmosphere. If the Virgin Mary in the work shows an unrestrained release of sadness, it will lead to an offense, which is a questioning of God's mission. That is, why did God choose me to bear such deep suffering? This kind of questioning is impious, as it will ultimately lead to distrust of God.

During Spain's colonial rule over Mexico, the spread of Catholicism was used as a means of governance, hence all Mexican people were required to believe in Catholicism. Although Mexico gained independence in the early 19th century, the devout faith in Catholicism had taken root in the hearts of the Mexican people. Living in such a strong religious atmosphere, yet including a depiction of the Virgin Mary that clearly does not conform to Catholic doctrine and spirit in her painting, such behavior is undoubtedly rebellious. The Virgin Mary depicted by Frida Kahlo is frowning, old and ugly, and her grief has not been regulated and restrained by doctrine, hence not been expressed by a moderate and controlled way. If it weren't for the halo above her head implying her identity, many viewers would have mistaken her for an ugly old witch.

However, there is no historical evidence to suggest that Frida Kahlo was an atheist or a heretic. In fact, Frida is most likely also a Catholic. But when creating this painting, she chose to express a nightmare that haunted her, representing a moment of extreme pain. When the pain of this moment fully erupted, she was questioning God. Perhaps her distrust of God only existed for a short period of time, but the emotional power accumulated in this moment gave her artistic expression a twisted charm. Here, Frida's artistic philosophy is fully revealed -- not seeking beauty, but seeking genuine feeling and sincere emotion!

4. A failed surgery and three special paintings

From 1944 to 1946, Frida Kahlo experienced persistent and severe pain in her spine and back, which had been disharmonious for a long time. She underwent a surgery in New York for treatment. Before the surgery, she thought that even if the pain could not be completely eliminated, at least it could alleviate the pain. She never thought that this surgery would be a complete failure.

4.1 "The Broken Column"

In 1944, she created "The Broken Column".

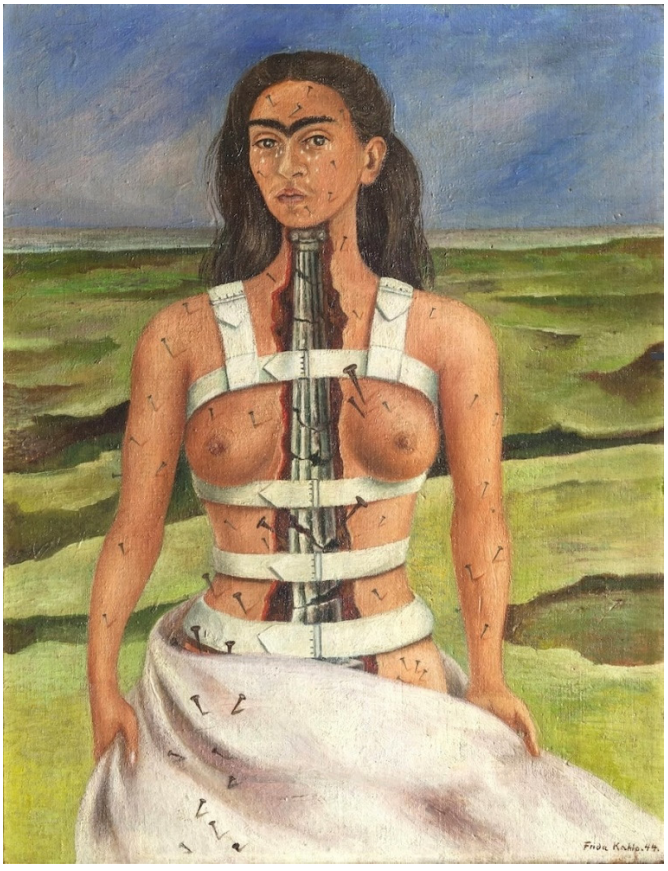


Figure 5: The Broken Column (1944), by Frida Kahlo
Source: https://www.fridakahlo.org/the-broken-column.jsp

Like her other paintings, her expression of pain is never vague or obscure, but rather appears naked in a convulsive way. In this painting, her body is mercilessly cut open from the middle, and her spine is depicted as a stone pillar that seems to have been broken and damaged in multiple places due to the war and vicissitudes. Her forehead, face, neck, shoulders, chest, abdomen, spine, arms, and the sheets that wrapped around her lower body were all covered with countless iron nails. She shed tears like rain, with the dry and cracked earth behind her, and the deep gray purple sky pressing down on her head, as if a natural disaster had just occurred. Although the earth appeared in varying shades of green, there was no sign of vitality.

Nevertheless, her body under her painting brush is robust and perceptible, with every muscle, especially the protruding breasts, infused with indescribable strength; Her spine, which has multiple fractures, seems to be unstable and could collapse into ashes at any moment, but it still stands firm; large strings of tears rolled down from the corners of her eyes, but her eyes remained fixed on the viewers, forcing them to confront the pain of her life and the tragedy of her fate with her.

The five major signs of life are body temperature, breathing, pulse, blood pressure, and pain. In other words, only living people experience pain. Pain precisely represents being alive. The violent consequences brought about by unfortunate fate,

such as skin and muscle cuts, bone fractures, blood flowing from the body, etc., challenge the viewer's psychological acceptance ability.

4.2 "Without Hope"

Imagination is an extension of sensation, just as philosophy is an extension of thought, all of Frida Kahlo's imagination revolves around personal experience. Her self-portraits are sometimes twisted and deformed, sometimes bloody, sometimes spine chilling, sometimes nauseating like devil's saliva, because she has endured the torment and misery of hell, her bones have shattered like fragile vases falling onto stone roads, and her soul has suffered like pine branches in a furnace fire. The terrifying illusions in her paintings are echoes of agony, and the expressionless and almost numb faces in her self-portraits are a habit of affliction.

In 1945, due to various surgical sequelae and illnesses, Frida Kahlo had to rest in bed for a long time. At the same time, she lost her appetite and became abnormally thin. In order to maintain her basic bodily functions, Dr. Eloesser developed a detailed eating plan for her, which not only included strict ingredient selection, but also included when and how to eat. According to this plan, she must eat every two hours and all food must be mixed into a thick paste. She, who had already lost her taste buds, was forced to frequently eat mushy and even disgusting food that was even more tasteless than medication. In the same year, she created the painting "Without Hope".



Figure 6: Without Hope (1945), by Frida Kahlo
Source: https://www.fridakahlo.org/without-hope.jsp

The Austrian poet Rainer Maria Rilke once wrote in "Duino Elegies": "Beauty is not something, it is only the beginning of terror that we can bear." In the view of Slovenian philosopher Slavoj Žižek, artists are those who dare to go to hell, dance with wolves, and endure the terror of ugliness. Frida Kahlo is exactly such an artist, and her painting "Without Hope" depicts the reality in hell.

Few people can stare directly at this painting for more than thirty seconds, as the viewer's senses are completely synchronized with hers at the time, causing nausea and vomiting. In this painting, there are no works placed on the easel of Frida Kahlo's four poster bed edge, instead, there are hanging roosters with plucked feathers, dead fish with rolled eyes and open mouths, unknown animals dragging bloody livers, pig intestines hanging down one by one, and human skulls. All of this eventually converged into a huge funnel, with its mouth connected to Frida Kahlo's mouth lying on the bed, as if everything had been forcefully poured into her mouth. She couldn't move, only turned her face and looked at the viewers with teary eyes.

The background of this painting is barren land without a blade of grass but only with gray brown rocks, with the sun and moon rising simultaneously on the desolate horizon. The alternation of day and night has completely lost its meaning for her, leaving only the endless pain of day and night. The process of expressing meaning of this painting is straightforward, but the combination of various elements highlights Frida Kahlo's imagination. The metaphorical and symbolic expression of details once again "shows off" Frida Kahlo's artistic talent.

4.3 "The Wounded Deer"

Accompanied by countless struggles and disappointment, Frida Kahlo soberly realized that pain would become her lifelong enemy. However, as people often say, eternal enemies are also eternal friends. If Beethoven's invigorating spirit lies in holding the throat of fate, then Frida Kahlo's greatness lies in resisting fate by faithfully presenting fate itself. As she herself said, "I once tried to drown my sadness, but this bastard learned to swim, and now I understand that this is reality. When I immerse myself in genuine sadness, I feel fine."

In 1946, she created "The Wounded Deer".

In this painting, Frida Kahlo depicted herself as a deer that had been hit by several arrows, with blood stains all over its body. Viewers seemed to be able to see blood trickling down from the hole where the arrow was hit, dyeing the gray brown deer fur a deep red. This painting draws inspiration from the creativity of the Sphinx, and the reason why viewers know that this deer is the incarnation of Frida is because Frida's face is connected between the deer's body and antlers. There were no tears on her face, but there was a touching sadness in her eyes, and a helpless silence settled within her tightly closed lips. Deer's four hooves were limp and lying in the jungle, giving up the final struggle. The soil extends from shallow to deep behind the deer, and not far away, there is lightning and thunder. The blue-green lake water is rippled by the grimacing metal-mesh-like lightning. The electric light

and stone fire have cleaved a still young tree, and the fallen branch of the tree is lush and verdant. However, it is no longer a life form that can be saved. In the unexpected future, it will wither, decay, and return to dust.

At the bottom of the screen is written the word "fate", a terrifying and dreadful term that binds humanity, individuals, and history together. Oedipus could not escape the absurd life of killing his father and marrying his mother. Sisyphus had to push a huge rock up to the top of the mountain all day long, only to return after it rolled down. Czesław Miłosz recalled that a friend of his once wrote a poem: A person tried hard to climb out of a dark well, but in the end, it was in vain. It turned out that he was the son of a well digger. Frida Kahlo couldn't escape this seemingly predetermined fate.

It is worth mentioning that the prototype of the deer in this painting is Frida's own captive pet deer Granizo. As she had no children in her lifetime, she kept various pets to make up for her regrets. She loved them as her own children, and deer was undoubtedly her favorite species.

On May 3 of the same year, Frida gave this painting as a wedding gift to her friends Lina and Arcady Boitler. When giving the painting, she attached a note that read, "I leave you my portrait so that you can feel my presence day and night when I am away from you."



Figure 7: The Wounded Deer (1946), by Frida Kahlo
Source: https://www.fridakahlo.org/the-wounded-deer.jsp

5. Conclusion

Pain, like a ghost, constantly lingers around Frida Kahlo's paintings, because in real life, pain is indeed with her day and night. She once said, "My paintings always carry pain, conveying a message of pain to the whole world." Her repeated depiction of ache stems from the tribulation that repeatedly torments her, and only a soul soaked in endless bitter rain can depict the various shapes of suffering.

Knowing the story behind Frida Kahlo's each painting can allow viewers to more deeply appreciate the emotional power of her works, but even those who do not know everything Frida Kahlo has experienced can still be influenced by her paintings, because her creative perspective often seems to coincide with a childlike and naive view of the world. However, the exquisite and complex details, clever metaphors and symbols in her paintings all demonstrate her meticulous conception and cautious choices.

Slavoj Žižek believed that in pure or extreme pleasure, what people encounter is existence itself, the primitive material of things, such as human excrement, rough flesh and blood under the skin, bodily fluids, and so on. So here, isn't the perception of pain the same? This existence hidden beneath reality is extremely cruel, but the revelation of it leads to another unique beauty.

According to Jacques Lacan's Three Orders Theory, the realm of the Imaginary refers to the experiential dimension controlled and guided by subjective perception or fantasy. The realm of the Symbolic represents the dimension of language. Human beings live in language and use it to think. Language exists before thinking, or in other words, language constructs thinking. Therefore, the Imaginary realm needs to be expressed through the Symbolic realm. However, language itself is fluid and concepts are uncertain, and there are only relative differences between words. The realm of the Real is not equivalent to the physical world, but rather the deep neural activity and the truth of the world that language cannot express. The fears, desires, impulses, and so on deep within an individual's heart all belong to this domain. When an individual's real-life experience collides with the real world, trauma is formed.

In fact, Frida Kahlo's many paintings depict this kind of trauma, which is different from the unfortunate encounters, setbacks, and hardships in real life. Although the former may be associated with the latter, the former mainly reflects the individual's unconscious psychological activities. The works "My Birth" created by Frida Kahlo in 1932 and "Without Hope" created in 1945, as analyzed earlier, can be regarded as very typical examples, they both depict a nightmare-like trauma, some parts of which, although derived from real-life experiences, are chaotic, disordered, and indescribable as a whole. When Frida Kahlo attempted to use painting as an artistic means to depict her trauma as realistically as possible, she was also communicating reality and the realm of the Real through a visual symbol system at the same time. Her semiotic construction of this communication process demonstrates her keen and delicate perception, explosive emotions, and artistic cultivation of integrating various visual elements into one painting.

When this communication process unfolds to the viewers, to some extent, they are dragged into a terrifying world -- the realm of the Real, and the moment they are dragged into it is

precisely the beginning of aesthetic activity. This is the charm of Frida Kahlo's works.

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Paintings Born from Toxic Love: Six Works by Frida Kahlo

Xiao Huang
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Abstract: Many of the works of Mexican female painter Frida Kahlo were created in the sweetness and pain of love, and her ups and downs in love with Diego Rivera have become part of her creative inspiration. This article takes Frida Kahlo's six works -- "Frida and Diego Rivera", "The Two Fridas", "Self Portrait with Cropped Hair", "Diego in My Thoughts", "Diego and Frida" and "Diego and I" -- as examples to analyze how her emotions are externalized into certain meaningful forms, thus creating rich visual language, artistic appeal, and aesthetic effects. These six works demonstrate Frida Kahlo's creative tendencies and artistic features, such as her emphasis on details and symbolism, her ability to construct a comprehensive text that echoes images and words, her strong feelings, intense moods, and extraordinary imagination that together construct a rich and complex artistic world. The diverse and intricate imagery triggers infinite speculation and association among viewers, and the tension of the painting language makes her works infectious and touching.

Keywords: Frida Kahlo; emotional forms; visual language; imagination; symbolization

1. The abnormal love between Frida Kahlo and Diego Rivera: art appreciation entangled with affectionate attachment

"I have experienced two great disasters in my life, one is the tram accident, and the other is Diego Rivera, the latter far outweighs the former." When Frida Kahlo witnessed her husband having an affair with her own younger sister Cristina, she didn't get angry, didn't go crazy, just coldly dropped the above words. She had long been accustomed to her husband's promiscuity and betrayal, but this time it only made her even more heartbroken. Frida Kahlo and Diego Rivera were like two twisted and tangled vines, the two are known as the most passionate painter couple in modern and contemporary art history, but only Frida Kahlo herself knows the bitterness behind it.

When Frida Kahlo entered the National Preparatory School of Mexico at the age of 15, Diego Rivera was invited to create murals for her school. As a renowned painter at that time, Diego Rivera was hailed as a beacon and flag bearer of modern Mexican art, leading the cultural "Renaissance" that began on a large scale after the Mexican Revolution. Frida Kahlo often sat on the floor of the school auditorium and watched Diego standing on the scaffolding painting the walls of the auditorium, sometimes watching for hours. According to Diego Rivera's recollection, "Her eyes moved with my brush, and I saw an unusual dignity and self in this girl. A strange flame flickered in her eyes." Frida Kahlo also recalled declaring to her classmates, "One day, I will be pregnant with Diego Rivera's child."

Although she later fell in love with Alejandro Gomez Arias, the leader of the "Hat Party" (In Spanish: Los Cachuchas) for unknown reasons, but after she was involved in a car accident and heartbreak, she reunited with Diego Rivera. They met each other again at a party hosted by Italian female photographer Tina Modotti, by that time, Frida Kahlo was already a 21-year-old mature woman. As soon as the party ended, she decided to bring her three paintings to meet Diego Rivera, who was creating a new mural for the Mexican National Education Bureau. Afterwards, she recalled, "I was really a newborn calf, not afraid of tigers. I dared to call him down from the scaffold to see my paintings because I really wanted to know if my paintings had any value." Diego Rivera recalled, "As I flipped through her paintings one by one, I was instantly stunned. The canvas was filled with vibrant and passionate expression, precise depiction of character images, and

a serious attitude towards art. Without a doubt, this young girl was clearly a true artist." A few days later, Diego Rivera visited Frida Kahlo's home, the famous Blue House (In Spanish: Casa de Azul), where he admired more of Frida's paintings and once again affirmed her artistic talent. It was at this time that they couldn't help but fall deeply in love.

On August 21, 1929, with the joy of a cuckoo singing in spring, Frida Kahlo married Diego Rivera, who was over twenty years her senior. She didn't care about Diego's previous failed marriages and notorious promiscuity. She once said, "Let him go wild with other women! Becoming Diego Rivera's wife is the most wonderful thing in the world!" What she could not foresee was that at this moment, her eyes filled with longing, would shed bitter tears inconstantly in the future; What she could not foresee was that at this moment, her lips moistened by the sweet and fragrant kisses would eventually dry out and become haggard due to arguments, curses, and shouting; What she could not foresee was that at this moment, the heart intoxicated by the joy of the wedding would sink into melancholy in the future, and her tolerance and generosity would be burned to ashes by countless betrayals in the future; What she could not foresee was that at this moment, her crystal clear innocence would be pierced by thorns called "loneliness" one by one in the future, causing her to bleed constantly.



Figure 1: Frida and Diego Rivera (1931), by Frida Kahlo
Source: https://www.fridakahlo.org/frida-and-diego-rivera.jsp

2. A tribute to the marriage and a vow to be a tolerant wife: "Frida and Diego Rivera" (1931)

In the spring of 1931, less than two years after their marriage, Diego Rivera was already deeply entwined with the legendary American tennis champion Helen Wills. He boldly painted her nude on the ceiling of the lunch club at the San Francisco Pacific Stock Exchange. Meanwhile, Frida Kahlo was creating "Frida and Diego Rivera" as a tribute to their marriage.

In this painting, Diego Rivera has a big body and a round waist, with a pair of plump feet firmly stepping on the ground, holding painting tools in his hand, and his slanted gaze faintly revealing his arrogant arrogance; Frida, wearing a traditional Mexican dress, tilted her head slightly and made a bird-like posture, delicate and gentle. Her slender tiptoes stood in sharp contrast to Diego's big feet. Although they held hands, Frida's left hand and Diego's right hand only lightly overlapped, and the fingertips of both hands didn't even touch much. The peace dove flies above Frida's head, holding a banner in its mouth that reads, "Here you can see us: Frida Kahlo and my beloved husband Diego Rivera. I created this painting for Mr. Albert Bender in the pleasant city of San Francisco in April 1931. " (Albert Bender, a loyal supporter of Diego Rivera. Diego was once denied entry into the United States due to his communist identity. Albert provided a personal guarantee for Diego and with his help, he was able to enter the United States smoothly.)

All the details suggest that Diego is a towering artistic master in Frida's heart, Frida was willing to be an admirer of her husband, respecting his private space and giving him enough freedom. Regarding the tumultuous relationship between Diego and Helen, she responded as follows: "Diego is not anyone's husband and will never be, but he is a great life partner. " This painting shows a certain creative tendency of Frida Kahlo: her works blend delicate beauty with rough beauty, combining text with images, and every detail in her works seems to be rich in symbolic meaning. German art historian Aby Warburg has a famous saying in the field of art theory: "God resides in the details." In Aby Warburg's view, the truth of a work is often placed in the details of an image that are easily overlooked by people. When appreciating Frida Kahlo's works, viewers should particularly delve into the meaning conveyed by the details.

The two of them maintained an independent and ambiguous relationship throughout this marriage, both enjoying their private lives. Frida Kahlo once threatened to be Mexico's most famous slut, she was bisexual and having had many lovers,

but her interactions with her lovers were closer to Platonic spiritual love. Her physical desires are both bold and subtle, sometimes wandering in ambiguous gray areas, unlike Diego Rivera's recklessness or unscrupulousness. Therefore, her extramarital affair was jealous for Diego, but Diego's extramarital affair was heartbreaking for her. Although she was accustomed to cutting off her pain along with her hair -- every time Diego betrayed her, she would cut off her long hair that Diego particularly pitied, she never expected Diego to covet her own younger sister Christina. Their affair was like someone suddenly piercing the back of her head with a thick iron needle.

3. Hard to snip, never to grip: "The Two Fridas" (1939) and "Self Portrait with Cropped Hair" (1940)

In 1934, due to ovarian inflammation, Frida Kahlo, who was nearly three months pregnant, was once again forced to terminate her pregnancy. The tragedy of having no children deepened her loneliness, and the aftermath of the tram accident prevented her from giving birth to a baby. Every pregnancy ended in a forced miscarriage. She yearned for children, just like the tribe on a deserted island yearning for the continuation of their bloodline. She sought mercy from the Lord but ultimately could not get the mercy. Just as she was sobbing day and night, Diego had already set his sights on Christina. She tried to turn her heartbreak into frozen condensation again, just like how she treated life and fate, but at that moment her marriage had collapsed from within, devastated. In 1935, she separated from Diego, and for many years thereafter, she could not forgive her sister who had no regard for sisterhood. In 1939, Diego officially filed for divorce from Frida, stating that "I only want to have sex with any woman who attracts me and is attracted to me. Is that wrong?" Nightingale wept with blood and sang long songs, while Frida permanently engraved her inner scars on the milky white canvas, stroke by stroke. During their separation and divorce, she created several oil paintings. The most famous among them are "The Two Fridas" (1939) and "Self Portrait with Cropped Hair" (1940).

"The Two Fridas" (1939) depicts one Frida dressed in traditional Mexican Tehuana clothing and the other Frida wearing a European Victorian style long dress. The right hand of the Mexican Frida on the left is linked to the left hand of the European Frida on the right, while the other hand that is left empty holds a miniature portrait of Diego Rivera and a pair of medical tweezers. The Mexican Frida has a darker skin tone, a reddish-brown soil color with characteristics of the indigenous Inca people; The skin color of European Frida is lighter,



Figure 2: The Two Fridas (1939), by Frida Kahlo
Source: https://www.fridakahlo.org/the-two-fridas.jsp

which is in line with the characteristic of most Europeans having fair skin color. The hearts of both Fridas are exposed outside the body, and the blood vessels of the two hearts are connected. The difference is that the European Frida's heart has been cut open, and its internal structure can be seen, as if it is in the process of surgery, while the Mexican Frida's heart is intact. The tweezers in the hands of European Frida cut through the blood vessels, and blood dripped uncontrollably onto the elegant Victorian white floral dress. The viewer could not distinguish how many of the decorative floral fragments were flying red petals and how many were splattered blood.

According to Fernando Gamboa, a friend of Frida, the inspiration for this painting comes from two works in the Louvre, one is Two sisters by Théodore Chassériau, a French romantic painter, created in 1843; and the other is Gabriel e d'Estr é es et une de ses sœurs, by an unknown painter of French Fontainebleau School in the late Renaissance, created in 1594. In early 1939, Frida Kahlo visited an exhibition at the Louvre and was deeply inspired by those two oil paintings she stumbled upon. Combining her own situation and emotions at the time, she created "The Two Fridas". The Mexican Frida was favored by Diego, while the European Frida was rejected by Diego. Mexican Frida, who deeply loves Diego, still cannot forget him. The miniature portrait of Diego in her hand is connected to the blood vessels leading to her heart; European Frida has gradually drifted away from Diego, so the place in her heart where Diego's name is engraved will be gouged out. The medical forceps in her hand symbolize that the surgery to remove Diego from her heart is being performed by herself. This intuitive and cruel way of expression allows viewers to instantly feel the bone penetrating sourness

and heartache of being completely destroyed. Two Fridas hold hands, hinting at her inner struggles and contradictions, as she continues to hover low on the threshold of love.

The concept of this painting is very ingenious, and the details are also perfect, showcasing Frida Kahlo's amazing imagination and creativity. The ambiguity and chaos deliberately created by artists provide viewers with unlimited room for speculation. The influence of this painting on future generations is profound, it gave birth to the 1998 play of the same name -- "The Two Fridas", in which two actresses played different versions of Frida: one named Espina, meaning thorn; the other one is called Flor, which means flower.

The way "Self Portrait with Cropped Hair" (1940) conveys meaning is simpler and clearer.

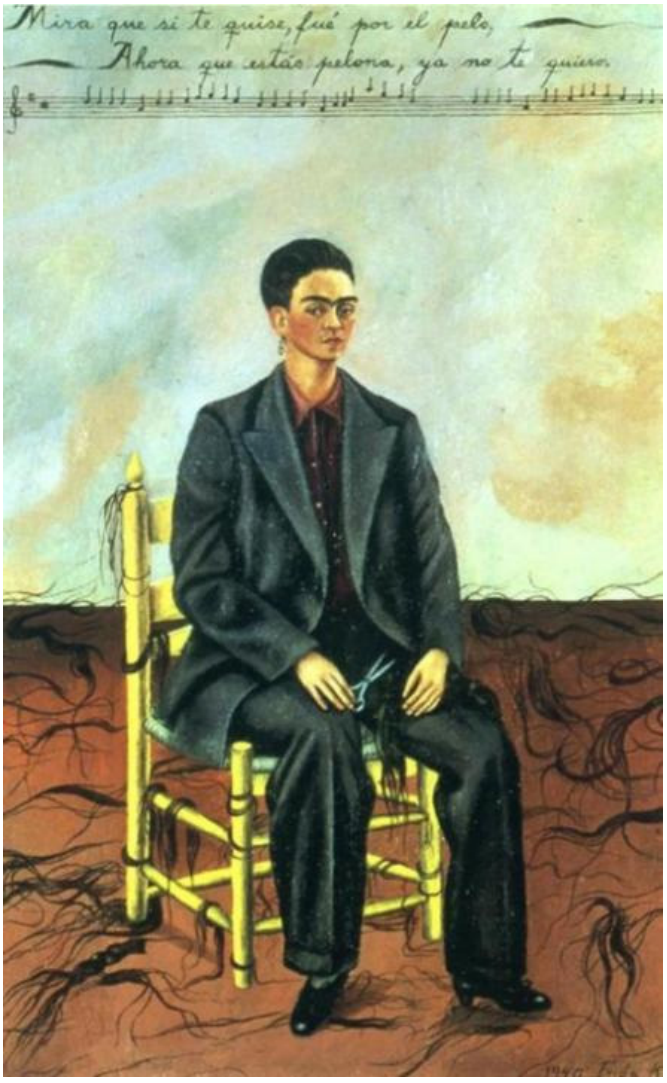


Figure 3: Self Portrait with Cropped Hair (1940), by Frida Kahlo
Source: https://www.51artworld.com/2826.html

In this painting, Frida Kahlo is dressed in a dark brown stand up collar shirt, a large navy-blue men's coat, gray work pants, and a pair of black leather shoes. She held scissors in her right hand and held the long hair she had cut with her left hand. Both the ground and the yellow chair she was sitting on were scattered with hair, curled, floating, and wandering as if they had come to life. Perhaps they were escaping from this sad place, or perhaps they were searching for their masters. At the top of the painting was a lyric: "Look, if I love you, it's for your hair; now that you're bald, I don't love you anymore. (In Spanish: Mira, que si te quise fue por el pelo. Ahora que estás pelona, ya no te quiero.)" Just under this lyric, Frida Kahlo neatly drew a line of stave. The background of the entire painting -- brown floor and dull walls -- is extremely simple to the point of boredom. The scene of being alone in a room accentuated her isolation and distance, as if she were living in a secluded and enclosed space. She abandoned Diego's long hair and Tehuana long dress, which showed her independence and desire to break away from Diego at that time. She abandoned her long hair loved by Diego and her Tehuana long dress, which showed her independence and desire to break away from Diego at that time. But in reality, after the divorce, both of them realized that they couldn't let go of each other spiritually and artistically. Diego proposed to Frida again, and the two remarried in 1941.

The hair in this painting is so anxious and full of neurotic and crazy vitality. If the viewers gaze at this painting for a long time, they may feel the hair in the painting moving and wriggling, crawling out of the frame and towards each viewer. This tense suffocating feeling seems to force people to think of the crows in Vincent van Gogh's "Wheat Field with Crows" (1890), which symbolize misfortune and death and give viewers a strong sense of oppression. Another unique feature of "Self Portrait with Cropped Hair" (1940) is the presentation of the lyrics and sheet music on the canvas, which gives the painting a sound that symbolizes the artist's unwillingness to remain silent, her desire to cry and scream, and her desire for the viewers to hear her voice. Frida Kahlo attempted to break through the silent and static frame of the painting by the voice, but at the same time, because this lyric came from a popular song at the time, viewers could also perceive Frida's self-mockery. Overall, this painting has a power that seems to have been accumulated for a long time and poised to take off and act.

4. Diego as a part of the soul, the mind and the body: from "Diego in My Thoughts" (1943) to "Diego and I" (1949)

From the summer of 1940 to 1943, Frida Kahlo created "Diego in My Thoughts".

This painting conveys her longing for Diego. Despite repeated betrayals, this longing has had never stopped and could not



Figure 4: Diego in My Thoughts (1943), by Frida Kahlo
Source: https://www.fridakahlo.org/self-portrait-as-a-tehuana.jsp

be contained. In the painting, she's tightly wrapped in Diego's beloved Tehuana dress, revealing only a solitary head. The collar with lace stood up vigorously, and white silk threads stretched outwards from every corner of the collar; the flower crown she wore extended thin green vines, also growing in all directions; white silk threads interweave with green vines to form a huge spider web. On her forehead, there was a painting of Diego's upper body. Her thick eyebrows, connected together, supported Diego's shoulders in the portrait. Both her and Diego's expressions were serious, with a hint of bitterness and sadness.

One important reason why this self portrait of Frida is thought-provoking is that although traditional Mexican clothing and plant elements occupy prominent positions in the painting, when these elements are combined and presented in an extraordinary and peculiar way, they convey the saintly temperament of Christianity. In the painting, the way that the collar of the Tehuana costume unfolds and surrounds Frida is just like a halo around Maria's head. It symbolizes shelter, as well as suffering and loyalty. When Frida was enveloped by the huge Tehuana dress, she felt as if she had gained a sense of security, her physical and emotional wounds were covered, and she seemed to have been healed. Overall, the composition of this painting and the way the portrait is portrayed have an inherent fit with the traditional Western image of the Virgin Mary. The Frida depicted in the painting is also solemn and dignified, symbolizing Frida's willingness to endure hardship and loyalty to love. It can be seen that in creating this painting, Frida used elements of Mexican ethnicity while expressing Christian style emotions. This painting reveals Frida's spiritual duality and cultural diversity as a Mexican painter. As Mexico was once colonized by Spain, indigenous culture and Christian culture intertwined into a complex cultural landscape.

Aby Warburg focuses on the form, style, and overall details of clothing in images. In his view, these details can be the protagonists of visual storytelling. For the painting "Diego in My Thoughts", undoubtedly, Frida Kahlo spent a lot of time and energy meticulously crafting the folds, patterns, and layering of the collar, as well as the way the Tehuana dress wrapped around her body. All these details are not flashy "zero-degree signifiers" just to show off skills, but rather participate in the formation process of the overall style of the complete image. The perfect combination of details gives the painting a solemn divinity and a martyrdom like endurance against betrayal.

In 1944, to commemorate her 15th wedding anniversary (excluding the brief divorce period from 1939 to 1940), she created "Diego and Frida".



Figure 5: Diego and Frida (1944), by Frida Kahlo
Source: https://www.fridakahlo.org/diego-and-frida.jsp

In this painting, Diego's right face and Frida's left face are

combined to form a complete face, symbolizing their indispensability to each other. The two are no longer independent individuals, but complementary beings, and have grown into a whole. The gnarled trunk and branches tightly wrap around the neck of the two, implying their unbreakable, tangled yet deeply intertwined love. The sun and moon located on the left side of the picture symbolize the relationship between husband and wife, while the scallops and seashells pasted together at the bottom of the picture symbolize the union of spiritual desires. The background of the entire painting is a fiery and passionate red, as if saying, "Your blood has already merged into my meridians, and my blood has also merged into your veins." What might easily cause a controversial argument is the expressions of the two people in the painting: Diego seems to be smiling, while Frida seems to be melancholy and silently shedding tears. The two of them achieved a strange and wonderful harmony, which was naturally endowed by Frida Kahlo through imagination.

The entire painting is embedded in a magnificent and exquisite frame, with a unique design reminiscent of the ancient Greek lyre. The frame itself is adorned with shells and stones. It is interesting that the work and frame form a whole, which points to both an elegant and noble aesthetic style, as well as a passionate and passionate aesthetic style. The aesthetic and spiritual elements of European style and Mexican indigenous style have once again merged together.

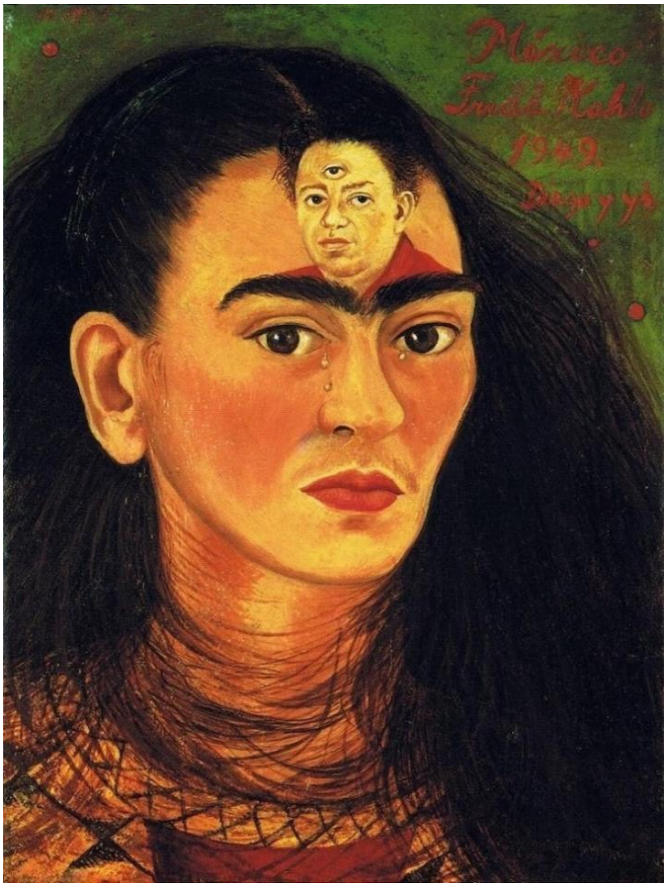


Figure 6: Diego and I (1949), by Frida Kahlo
Source: https://www.fridakahlo.org/diego-and-i.jsp

In 1949, Frida Kahlo created "Diego and I".

The emotional outburst of this work once again shocked the viewers. If the previous works still have calmness, restraint, and subtlety in expression, then this work is a complete release of sadness and heartbreak. Diego was once again painted on the forehead of Frida's self-portrait: Frida in the painting is in tears, her eyes sad and resolute; Diego in the painting is expressionless and appears numb. While the most eye-catching feature was Diego's third eye. Why did Frida draw a third eye for Diego? The Book of Revelation in the Bible symbolically describes the third eye. In Hinduism, Buddhism, and Taoism, the third eye can connect the past and the future. Once the function of the third eye is activated, one can know everything in the world and comprehend the mysteries of the universe. It is likely that Frida wants to emphasize the status of Diego in her heart. For her, Diego is a transcendent and sacred existence. Despite repeated infidelity breaking her heart, she's still willing to protect this broken love. Frida in this painting is disheveled, with a portion of her long hair wrapped around her neck. The strands of hair seem like thin ropes that bind her neck, symbolizing the chaos and intense emotions that suffocate her.

This painting is a combination of static and dynamic, and the flowing tears are undoubtedly dynamic. They are praying for Diego to change his mind and calling for sympathy from the viewer. In the portrait, Frida's eyes and Diego's three eyes appear to be static, but they seem to be looking at the viewers, while the viewers are looking at them. This gaze process is dynamic to some extent, accumulating strength, and the viewers' contemplation and emotions slowly overflow.

5. Conclusion

Love nurtures and nourishes immortal works of art, even poisonous love can give birth to great works of art. Undoubtedly, Frida Kahlo is an artist with innate talent, which not only refers to her superb painting skills, but also to her artistic emotions, or artistic emotions. She is adept at unexpectedly transforming all her emotions -- whether happiness, melancholy, sadness, or anger -- into the formal language of painting, such as color, contrast, lines, composition, form, and so on. Most importantly, her conception of each painting is clever and wise. Her paintings are filled with the radiance of sensibility and imagination, as well as the hidden aura of reason and contemplation.

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Bodily Presence——The Integration of Experiences and Narrative in Exhibition Spaces under the Perspective of Embodied Cognition

Wei Jinmeng
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Abstract: Exhibition spaces, as material carriers and existential realms for presenting and communicating information, are inseparable from human perception and emotional experiences. In the contemporary design of exhibition spaces, it is crucial to focus on the audience, shifting from an object-centered to a human-centered logic. This paper aims to explore the key factors in the integration of experience and narrative in exhibition spaces from the Perspective of Embodied Cognition—connectivity, nonlinearity, interactivity, and fluidity—and analyze how these factors influence and shape the design of exhibition spaces. Through specific case studies, it emphasizes the importance of creating immersive and multi-sensory perception-fused narrative environments and discusses the possibilities for the future development of exhibition space design.

Keywords: Exhibition Space Design; Embodied Cognition; Spatial Narrative; Body Theory

1.Introduction

The core ideology of design is rooted in humanism, emphasizing a focus on human needs. However, current practices in exhibition space design exhibit overemphasis on visual elements and neglect of audience sensory experiences, which contradicts the original intent of design and fails to fully realize the potential for effective information communication. With social development and technological advancements, exhibition space design is gradually returning to a human-centered design philosophy, re-emphasizing the importance of audience experience and participation. This paper aims to explore the following questions: How can contemporary exhibition space designers motivate active participation from attendees? From the Perspective of Embodied Cognition, how can exhibition space design coordinate various elements to enhance the quality of attendees' perceptual and emotional experiences? And in the trend of social and cultural diversification, how can exhibition spaces meet the differentiated needs of individuals? Through in-depth analysis of these issues, this paper hopes to provide a new theoretical perspective for the field of exhibition space design, promoting its development towards a more humanized, interactive, and immersive direction, in order to achieve effective information communication and comprehensive optimization of audience experience.

2.The Body as a Medium of Narrative

Embodied Cognition Theory, an important outcome in the interdisciplinary field of philosophy, psychology, and cognitive science, emphasizes that human cognition and understanding of the world are deeply influenced by bodily experiences. In exhibition space design, this theory urges designers to incorporate the vitality of the body into narrative, thereby deriving a design thinking centered on the body view—not only focusing on spatial narratology but also emphasizing the importance of the body in narrative and experience. In the field of exhibition space design, the body is not only the foundation of perception and experience but also the core intermediary for information flow. The relationship between the body and narrative intertwines on multiple levels, evolving from traditional narrative to embodied spatial narrative, where the body's importance is increasingly prominent. In this process, narrative transforms from simplicity to complexity, from unilateral transmission to interactive co-creation between the audience and space, forming a complete closed loop.

Embodied narrative uses the body as a participatory medium for narrative, converting abstract narrative content into concrete bodily experiences through interaction with the narrative environment. This type of narrative is dynamic, unfolding with the movement of the body and the participation of the senses, becoming a two-way, interactive process.

In the integration of experience and narrative, the role of the body is further strengthened, emphasizing the foundational role of bodily experiences in cognition and narrative. It is believed that bodily sensations and movements are key to understanding the world and constructing narratives. This interactive narrative was proposed in the 1980s and has since gained attention in fields such as video games, scent-vision movies, and perceptual interactive imagery, all focusing on senses as channels for information and applying them in narrative. In exhibition spaces, by designing multi-sensory interactive experiences, attendees' embodied narrative experiences can be enhanced, making them not just receivers of the story but co-creators of it.

As important cultural fields, exhibition spaces play a crucial role in conveying ideas, stories, and information. The integration of experience and narrative in exhibition spaces from the Perspective of Embodied Cognition refers to making the interaction between the body and space an integral part of narrative through coordinated senses, creating a comprehensive and immersive experience environment for visitors, enabling them to engage more deeply with information transmission from bodily, emotional, and cognitive levels. This integration is not a simple addition of technology, embodiment, and narrativity but rather a collaborative effort centered on the body view, drawing from spatial narratology, psychology, intelligent interaction, technology philosophy, and other disciplines. It utilizes design elements to create a sensory and emotional experience for visitors beyond mere information transmission and content expression.

Against the backdrop of rapid information technology development, exhibition space design is undergoing a transition towards multi-sensory experience integration. This trend requires designers to explore how to combine embodied cognitive experiences and narrative to create environments with greater immersion and engagement, thereby enhancing the attractiveness and educational value of exhibition content. This, in turn, improves the effectiveness of information dissemination and cultural transmission in exhibition spaces, enhances user experience, and fosters understanding and exchange among different cultural backgrounds.

3.Experience within the Framework of Embodied Cognition

In modern society, experience has become an important issue in the field of space design. In exhibition spaces, experience is a multidimensional process triggered by sensory perception, developed through behavioral interaction, and ultimately achieving emotional and cognitive resonance in meaning construction. This process can stimulate visitors' interest and curiosity, making them more willing to actively explore and participate, thereby enhancing the effectiveness of information communication and establishing emotional connections, imaginative links, and meaning construction between visitors and content.

Bodily perception is the foundation of experience within the framework of embodied cognition. Bodily perception involves how visitors receive information in exhibition spaces through their senses. Designers utilize various sensory elements such as vision, hearing, and touch to enhance visitors' perception of exhibitions. For instance, multimedia installations and lighting effects are used in exhibition spaces to amplify visual perception (Figure 1), while the combination of temperature, materials, and lighting enhances tactile experiences. Spatial forms, tones, and sounds suggest emotional atmospheres (Figure 2), evoking emotional resonance and providing visitors with an intuitive and immersive experience, thereby resonating with the narrative content on emotional and cognitive levels.



Figure 1: Guiding visitors through specific lighting, sound, and tactile feedback to establish initial sensory connections.

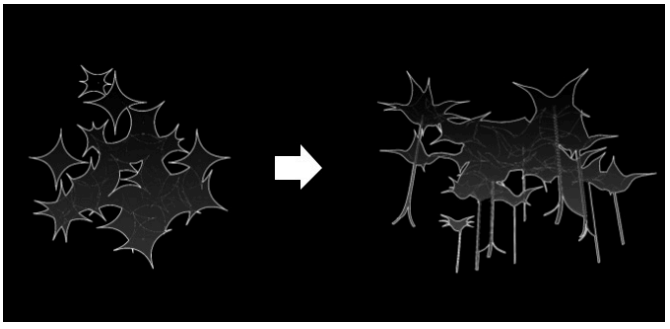


Figure 2: Enhancing emotional atmospheres by using spatial forms.

Behavioral control is the second level of experience within the framework of embodied cognition. It involves the behaviors and interactions of visitors in exhibition spaces. Designers can establish narrative clues and guide and control visitors' behaviors through spatial layouts, navigational signs, and interactive installations, making them part of the narrative (Figure 3). By setting specific paths or interaction points

(Figure 4), visitors can explore along the designed narrative line. This design not only enhances the coherence of the experience but also boosts visitors' engagement, making them active actors in the exhibition space.

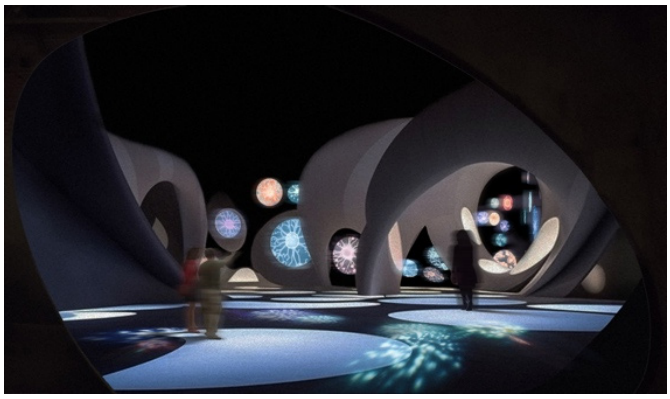


Figure 3: guides and controls visitors' behavior through spatial layout, directional signage, and interactive installations.

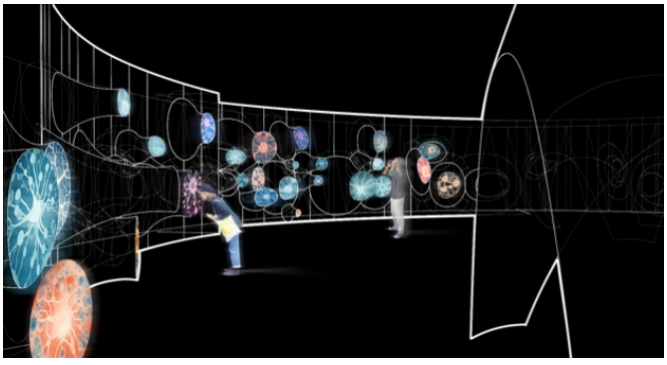


Figure 4: Adding interaction points in space.

Meaning construction is the deepest level of experience. It concerns how visitors understand and assign meaning to exhibition content. In exhibition spaces, designers can help visitors build deep understandings of exhibition themes through narrative structures, metaphors, and symbolism. This understanding transcends mere sensory experiences, encompassing emotional, cognitive, and cultural dimensions, enabling visitors to continue thinking and reflecting after the experience. Through this multi-layered experience design, exhibition spaces can better convey information, stimulate thought, and leave a lasting impression on visitors.

In today's era, exhibition spaces have transformed from static information display platforms to dynamic, interactive communication venues, not only serving as knowledge transmitters but also creators of emotional resonance. Currently, exhibition space design tends to create a multi-sensory and highly interactive experience environment, emphasizing the integration of advanced technology to enhance visitors' immersion and engagement. Designers not only focus on personalized and customized experiences but also integrate various spatial elements across disciplines to meet the needs of different visitors. Furthermore, there is increasing emphasis on sustainability and the establishment of communities beyond exhibition spaces, striving to provide captivating exhibition experiences while enhancing social and cultural resonance. These trends reflect the pursuit within the field of exhibition space design to create exhibitions with greater attractiveness, educational significance, and cultural value.

4. Factors in the Integration of Experience and Narrative from the Perspective of Embodied Cognition

4.1 Connectivity

The integration of experience and Narrative in exhibition spaces manifests firstly in connectivity in terms of information communication. Connectivity refers to the ability to establish meaningful connections between people and objects within exhibition spaces from the perspective of embodied cognition. This kind of connections not only involve the layout of physical space but also pertain to the continuity of narration and emotional resonance, collectively acting on visitors' sensory systems to achieve a smooth transition from the narrator to the recipient. In the context of embodied cognition, connectivity refers to the ability to establish meaningful connections between people and objects within exhibition spaces. As emphasized by Berners-Lee, the value of information lies in its structure and connections, rather than in individual elements themselves. In exhibition spaces, these connections are not merely physical but also narrative continuity, which strengthens visitors' emotional experiences through the layout and design of various spatial elements.

Connectivity refers to the ability of people and objects within exhibition spaces, from the perspective of embodied cognition, to engage in meaningful connections with each other. The design of exhibition spaces should not be viewed as isolated scenes but rather as creating a sense of continuity through the interconnectedness of spatial elements, which structurally serves as a bridge and injects vitality into the exhibition space. A reasonable layout of various elements in the exhibition space provides visitors with a sense of story connection between different fields, emphasizing the logical links between them and maintaining the continuity of the narrative. Taking the *Wonderland* exhibition at the Australian Centre for the Moving Image (ACMI) as an example, this exhibition, inspired by *Alice's Adventures in Wonderland*, invites visitors to participate in the narrative from multiple angles through interactive installations and immersive environments. In this

process, elements such as props, interfaces, forms, lighting, and textures in the scenes are not only functionally and visually interconnected but also form an intrinsic link in the plot, implying the possibilities of transitional spaces and narratives. For instance, the "Garden Room" uses floral scents and large interactive teacups (Figure 5), while the "Mushroom Forest" creates a dreamlike environment with projections and lighting. These designs not only enhance visitors' immersion but also, through multi-sensory experiences such as vision, smell, and touch, make visitors feel like they have truly entered the fantastical world of the story, thereby demonstrating the importance and effectiveness of connectivity in exhibition space design. Connectivity emphasizes visitors' immersion, and through multi-sensory stimulation, narrative continuity, and emotional resonance are achieved, allowing visitors to feel like they have truly entered the magical world of the story.



Figure 5: Garden Room

source: https://thehoneycombers.com/singapore/alice-in-wonderland-artscience-museum-marina-bay-sands/

4.2 Nonlinearity

Saussure's view that language is a linear arrangement of symbols is equally applicable to exhibition space design. Linear thinking, as a unidirectional and temporally sequenced mode of thought, influences how information recipients interpret and experience stories. The transmission of information in exhibition spaces follows a preset linear flow, requiring visitors to receive information along a designated path, which limits their active exploration and experience of the story.

Technological advancements have revolutionized visitors' participation in narratives, enabling them to engage with stories from different perspectives and at varying paces, thereby obtaining unique and profound aesthetic experiences. The integration of experience and narrative in exhibition spaces from an embodied cognition perspective transcends traditional linear constraints, allowing for more free and proactive participation in narratives. For instance, Sleep No More, an immersive theater adaptation of Shakespeare's Macbeth, breaks the boundaries of traditional theater by creating a nonlinear stage narrative space where audience members can freely navigate through the textual matrix within the space, encountering and separating from narrative nodes, and even actively participating in the construction of narrative texts, integrating subjective narrative plots. The introduction of randomness and contingency brings new exploratory fun to embodied narrative spaces. In nonlinear exhibition spaces, visitors' psychological timelines are no longer single-linear processes but dynamically change as they move within the space, creating a leapfrogging, multidimensional experience. This experience transcends traditional flat space and temporal trajectories, enriching the narrative content and making it more three-dimensional. Nonlinearity emphasizes the deep interaction between visitors and the space, as well as the narrative, reflecting the trend of personalized experiences and innovative practices in exhibition space design under the guidance of embodied cognition theory.

4.3 Interactivity

Interactivity is a crucial aspect of the integration of experience and narrative in exhibition space design. It is embodied in actively engaging visitors in exhibitions, making the experience more memorable and immersive. By incorporating interactive elements, designers can construct a two-way communication system, thereby facilitating interactive dialogue between designers and visitors through the exhibition space. Visitors are not merely information recipients but co-creators of narratives, completing narratives through bodily perception and personal experience, achieving emotional resonance. In the "Van Gogh Alive" exhibition, a highly interactive immersive experience environment is provided for visitors through the combination of digital projections, soundscapes, and scents. The exhibition space is surrounded by Van Gogh's paintings, with music and ambient sounds complementing the visual experience, while fragrances from flowers further enhance the immersion (Figure 6). The interactivity of the space deepens visitors' understanding of Van Gogh's works and creates emotional resonance, highlighting the role of sensory experiences in establishing emotional connections between visitors and exhibition content. By engaging visitors' emo-

tions through multi-sensory interactions, emotional connections between visitors and exhibition content are established. Emphasizing sensory experiences and incorporating interactive design can make visitors more engaged during the experience, thereby deepening their perception and understanding of exhibition content. This not only enhances the educational value of exhibition spaces but also strengthens their cultural and emotional impact. In this way, exhibition space design can better meet modern audiences' demands for immersive and interactive experiences, achieving the dual goals of information transmission and emotional communication.



Figure 5: "Van Gogh Alive" exhibition

Source: https://grande-experiences.com/van-gogh-alive/

4.4 Fluidity

Technological advancements have opened up new possibilities for narrative intervention in exhibition spaces, redefining the relationship between visitors and narratives. Fluidity manifests in two primary aspects: firstly, the breadth, multiplicity, and variability of visitor identities render the narrative subject no longer fixed but fluid and diverse; secondly, the "readable and writable" nature of narrative texts facilitates the mutual transformation of roles between narrators and recipients, thereby enhancing interactive participation in narratives. This openness also extends to groups of different cultural backgrounds and their interactions, turning participants into co-creators of the space through continuous cultural collisions, with their behaviors and interpretations becoming part of the narrative and influencing other participants' experiences. Cao Fei's "Stage of the Times" series of exhibitions serves as an example. This exhibition employs technological means such as interactive screens and sensor devices, enabling audiences to directly interact with exhibits through touch or movement, revealing more background information and story layers of the works. This design not only deepens audiences' understanding of the works' connotations but also makes them active components of the narrative, thereby enhancing the immersion and memory depth of the experience. Under embodied cognition, exhibition spaces transform into dynamic, co-constructed, and equally dialogical narrative environments, where each participant's contribution is unique, collectively constituting the overall narrative of the exhibition.

In summary, technological advancements not only promote narrative fluidity in exhibition spaces but also appropriately leave room for the fluid changes of narrative subjects within rules, allowing individuals to leave their marks in the narrative. Fluidity enhances information communication effectiveness and enriches the experience, making it more personalized.

5. Conclusion and Outlook

This paper emphasizes that contemporary exhibition space design should shift from focusing on "presenting objects" to returning to people, by integrating multi-sensory experiences and interactive narratives. It fully mobilizes the key factors of the integration of experience and narrative, including connectivity, nonlinearity, interactivity, and fluidity, which interact to shape a dynamic and interactive exhibition environment, enhancing visitors' participation and the quality of their experiences, transforming them from passive recipients to co-creators of stories. In the future, exhibition space design needs to further explore technological innovation, interdisciplinary collaboration, cultural diversity respect, and sustainable development to adapt to the needs of sociocultural diversity, achieve effective information transmission and comprehensive optimization of visitor experiences, and better serve the needs of different groups.

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Appreciating Robert Rauschenberg's *Monogram* (1959) from the Perspective of Contradictory Opposition and the Multiple Interpretations of Symbols

Xiao Huang
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Abstract: Robert Rauschenberg's Monogram (1959) exemplifies a pivotal moment in modern assemblage art, merging diverse artistic media and symbolic expressions to challenge traditional modernist ideologies. This study examines Monogram through the lenses of contradictory oppositions and the multifaceted interpretations of symbolism, employing semiotic theory, modern art theory, social critique, and postmodernist discourse. The analysis explores Monogram as both a formal innovation and a socio-cultural critique, focusing on its integration of mixed media, figuration, abstraction, and symbolism to interrogate questions of identity, consumer culture, and symbolic alienation within modernity.

Keywords: Robert Rauschenberg; Monogram; mixed media; ready-mades; contradiction

1.Background and Introduction

Robert Rauschenberg's *Monogram* (1959) stands as a paradigmatic example of modern assemblage art, emblematic of unprecedented experimental crossings between artistic media and symbolic modes of expression. As an iconic collage work, *Monogram* integrates multiple artistic mediums, including painting, sculpture, collage, and found objects, demonstrating a profound engagement with hybrid formal aesthetics while simultaneously challenging the purist ideologies traditionally underpinning modernist art.One of the most distinctive characteristics of *Monogram* lies in its employment of *mixed media*—the synthesis of tangible, real-world objects with artistic expression. This innovative formal practice dismantles conventional modernist theories regarding the demarcation of media boundaries and questions the monolithic, singularly symbolic nature of artistic language. At the heart of the composition is a goat affixed within the collage's structural framework, interwoven with abstract painterly elements. This juxtaposition creates a dynamic tension between figuration and abstraction, realism and symbolism, constructing a visually compelling and conceptually layered work. This visual complexity embodies not only the innovative spirit of formal experimentation but also Rauschenberg's critical reflection on societal phenomena, cultural conflicts, and the symbolic crises of modern existence *(Belting, 2001; Godfrey, 2003)*.



Figure 1: *Monogram* (1959) by Robert Rauschenberg

Source：http://www.hiart.cn/feature/detail/d6chxwt.html

Born in 1925 in the United States, Rauschenberg played a pivotal role in the trajectory of mid-20th-century modern art. His artistic practice was deeply influenced by the Dada movement, which underscored the rebellious ethos of artistic expression and the recontextualization of quotidian objects within the artistic domain *(Bishop, 2012)*. In Rauschenberg's oeuvre, the interplay of real-world objects, collage techniques, and Abstract Expressionist painterly elements

underscores a challenge to the conventional boundaries of artistic media while exploring the complex symbolic meanings inherent in cultural and social phenomena. *Monogram* exemplifies this artistic ethos, exemplifying both a critique of traditional modernist formalist paradigms and an engagement with themes such as the alienation of cultural symbols within capitalist societies, the crisis of consumerism, and the ambiguity of identity in the modern era *(Flam, 1999)*.

Monogram serves as a powerful critique of the singular formalism of modernist painting, presenting viewers with a multifaceted challenge through its embrace of media hybridity and symbolic deconstruction. This artistic endeavor profoundly influenced subsequent movements in modern and postmodern art, as well as fields such as semiotics, social critique theory, and modern cultural studies *(Krauss, 1999; Foster, 2011)*.

Through *Monogram*, we observe how modern art transitioned from a predominantly formalist preoccupation toward an experimental intersection of content and form. This transition not only signifies a transformation in artistic media but also reflects Rauschenberg's thoughtful critique of and engagement with societal and cultural conditions. The work embodies both an aesthetic and intellectual reorientation, marking a key moment in the development of contemporary art practices and critical methodologies *(Golding, 2001; Dossin, 2015)*.

2. Research Questions:

Monogram, as a complex work that intertwines figuration with abstraction, reality with symbolism, and employs multiple media, has garnered considerable academic attention for its multifaceted artistic form, symbolic significance, and socio-critical dimensions. This study endeavors to examine the work's conceptual and theoretical contributions through a multidisciplinary lens, drawing on semiotics, modern art theory, and social critique theory to provide a comprehensive analysis of its underlying meanings and broader implications. Specific research questions include:

How does *Monogram* articulate the formal experimentation of modern art through the exploration of contradictory oppositions?

How does the goat, as the central symbol, embody the tension and conflict between multiple cultural significations and symbolic connotations?

How can the interpretation of *Monogram* facilitate an understanding of the transformation of modern artistic media, the anxieties of modern society, and the crisis of symbolic representation?

3. Research Methods and Approaches

This study employs a qualitative research methodology and adopts a multidimensional theoretical approach, integrating semiotic theory, modern art theory, and social critique theory to analyze *Monogram* across the dimensions of form, symbolism, and socio-critical analysis. The specific theories involved in the study are as follows:

3.1 Semiotic Theory

Semiotic theory serves as the theoretical foundation for analyzing the polysemy and cultural conflicts embodied in *Monogram*. The primary semiotic theories referenced in this study include the core concepts of Ferdinand de Saussure and Roland Barthes. Saussure's *dyadic theory of the sign*—comprising the distinction between the *signifier* and the *signified*—provides the fundamental analytical lens for semiotic inquiry *(Saussure, 1916/1959)*. Barthes' theory of *sign openness* and *polysemy* in *Image-Music-Text* further supports the analytical framework for exploring the phenomena of symbolic alienation and the shifts in meaning *(Barthes, 1977)*. Additionally, Jacques Lacan's psychoanalytic semiotics offers supplementary theoretical insights into the unconscious conflicts embedded within symbolic structures *(Lacan, 1966)*.

3.2 Modern Art Theory

The analysis of modern art theory in this study primarily draws on the perspectives of Rosalind Krauss, Hal Foster, and Alexandra Munroe. Krauss' *The Originality of the Avant-Garde and Other Modernist Myths* provides a historical reflection on the concepts and forms of modernist art, contributing to an understanding of how Rauschenberg challenges the purist ideologies of modernist thought through his use of mixed media *(Krauss, 1985)*. Foster's *The Return of the Real emphasizes themes of symbolism, rebellion, and identity crisis* within postmodern art, concepts that resonate deeply with the thematic preoccupations embodied in Monogram (Foster, 1996). Moreover, Alexandra Munroe's analysis of the sociopolitical dimensions of modern art offers a critical framework that aids in contextualizing *Monogram* within broader social critiques *(Munroe, 2005)*.

3.3 Social Critique Theory

From a socio-critical perspective, this study employs David Harvey's *The Condition of Postmodernity* and Walter Benjamin's *The Work of Art in the Age of Mechanical Reproduction*. Harvey's examination of modern capitalism and the postmodern crisis provides a sociological backdrop for understanding symbolic alienation and identity anxieties within contemporary society *(Harvey, 1989)*. Meanwhile, Benjamin's theoretical analysis offers critical insights into the intersections of modern technology and artistic production,

particularly focusing on the social dimensions of symbolic and material alienation *(Benjamin, 1936)*.

3.4 Consumerism and Modernity

The theory of consumerist culture is pivotal to analyzing the symbolism of the goat and the symbolic crisis in *Monogram*. Theoretical inquiries into consumer culture and modernity can be traced back to T.J. Clark's *The Painting of Modern Life* and other sociological studies. These investigations delve into the ways in which modern consumerist culture impacts individual identity, class conflicts, and the phenomenon of symbolic alienation, providing essential context for interpreting *Monogram*'s symbolic and socio-cultural dimensions *(Clark, 1985)*.

3.5 Contemporary Art and Postmodern Theory

This study further incorporates Jacques Sollers and Griselda Pollock's explorations of postmodernist art theory, with particular emphasis on their analyses of *symbolic reconstruction, rebellion, identity fluidity*, and *cultural crises*. These theoretical frameworks are instrumental in elucidating the postmodern characteristics expressed in *Monogram* and situating its aesthetic experimentation within broader postmodernist discourse *(Sollers, 1994; Pollock, 1999)*.

By synthesizing the aforementioned theoretical approaches, this study seeks to offer a comprehensive and multi-dimensional interpretation of *Monogram*, thereby expanding the interpretative field and contributing to a deeper understanding of its artistic, symbolic, and socio-critical dimensions.

4. Contradictions and Oppositions in the Formal Expression of Monogram

The artistic innovation of *Monogram* is significantly rooted in Robert Rauschenberg's audacious use of mixed media. Through the integration of collage, painting, sculpture, and found objects, Rauschenberg transcended the conventional boundaries of medium-specificity that characterized modernist traditions. This experimentation with mixed media represents not only a formal innovation but also serves as a reflection of modern artists' engagement with the complex themes of societal anxieties, the symbolic crisis, and the fluidity of identity within the context of modernity.

4.1 The Theoretical Foundation of Mixed Media

The experimental use of media in modern art did not emerge in a vacuum but was grounded in a well-established theoretical framework. As early as the Dada movement, artists began incorporating everyday objects and reality-based materials into their artistic practices, exemplified by Marcel Duchamp's concept of "ready-mades" *(Harrison & Wood, 2003)*. With the progression of postmodern art theory, this multiplicity of media gradually evolved into more visually impactful and critical creative practices.

Rauschenberg's approach to mixed media is closely intertwined with postmodernist art theory. This method directly challenges the modernist emphasis on formal purity and the singularity of artistic media. Mixed media manifests as the collage of diverse forms and materials, a practice that underscores phenomena such as multiculturalism, social mobility, and symbolic alienation within the context of modernity *(Lyotard, 1984)*.

4.2 The Complex Visual Experience Induced by Mixed Media and Formal Expression in Monogram

4.2.1 The Fusion and Conflict of Visual Space Between Two-Dimensional Painting and Three-Dimensional Objects

Monogram disrupts the conventional sense of unified spatiality through the juxtaposition of two-dimensional painted elements and three-dimensional objects, thereby creating a complex and dynamic visual experience. The viewer's gaze oscillates between the flat pictorial plane and the three-dimensional forms, allowing for repeated exploration and contemplation of the work's varying visual strata.

4.2.2 The Interweaving and Collision Between Figurative Symbols and Abstract Forms

The goat, tire, wood and so on within the artwork represent the figurative element, which is interwoven with the abstract visual language—comprising lines and color—to establish a dialogue between the figurative and the abstract. This visual tension reflects modern art's exploration as it shifts from formal purity toward symbolic experimentation and the expression of polyvalent meanings *(Bishop, 2012)*.

4.2.3 The Contrast and Harmony Between Everyday Objects and the Artistic Context

In *Monogram*, objects such as the goat, tire and wood are redefined and repurposed as artistic media, imbuing the work with unusual, surprising, and estranging visual effects. Clearly, the significance of the canvas itself has undergone a transformation. It appears to have become a patch of mythical soil in a fairy tale, from which astonishing, improbable and incredible entities have emerged.

5. The Mysterious Goat: The Multifaceted

Symbolism and Metaphorical Significance of the Goat Symbol

In *Monogram*, the goat functions as a central symbolic element, occupying a pivotal role within the work's system of symbolic expression. Its rich and contradictory cultural connotations permeate the entire composition, imbuing it with layered significance. The goat is not merely a concrete object or figure but serves as a complex, polyvalent symbol, embodying multiple cultural metaphors, historical contexts, social critique, and the anxieties surrounding identity *(Campbell, 2009)*.

The image of the goat has acquired a complex multiplicity of meanings, as it has been imbued with varying symbolic significances across different historical periods and cultural contexts within diverse socio-symbolic systems.

In Western ancient mythology and religious traditions, the goat frequently emerges as a symbol imbued with mystery, divinity, or supernatural power. In Greek mythology, the goat is associated with numerous deities and divine figures. For example: The Greek god of nature, Pan, is often depicted as half-human and half-goat or associated with goat-like imagery, representing nature, vitality, music, and primal instinct. The goat, therefore, symbolizes freedom, nature, and untamed natural forces *(Burkert, 1985)*.

Within the Christian tradition, the goat carries a dual symbolic meaning: One relates to sin and punishment, the concept of the scapegoat in the Old Testament represents the transfer of sin onto a goat, symbolizing atonement and the expiation of wrongdoing *(Campbell, 2009)*; The other one relates to Judgment Day Separation, In the *Gospel of Matthew*, a parable describes the division of the righteous and the wicked, likening the righteous to sheep and the wicked to goats. This imagery underscores the demarcation between punishment and salvation.

During the Middle Ages, the goat was regarded as a creature associated with malevolent rituals, symbolizing witchcraft and the powers of paganism. Satan was occasionally depicted in the guise of a goat or possessing certain goat-like attributes. The goat was also frequently linked to mysticism and black magic *(Eliade, 1987)*; according to historical accounts, it was sometimes utilized in alchemical rituals. Nevertheless, the goat ultimately remained an innocent creature—one among the living beings inhabiting the natural order of the earthly and celestial realms.

The goat, as a wild animal, is a symbol of nature, wildness, freedom, and the primal state. The goat is often perceived as an emblem of independence and autonomy, embodying qualities of freedom and a defiance of traditional constraints and societal norms. Goats inhabit mountainous regions, grasslands, and other natural environments, symbolizing the profound connection between the human spirit and the natural world, as well as humanity's innate longing to return to a state of untamed natural purity.

In agricultural societies, the goat has historically served as an essential domesticated animal, symbolizing fertility and vitality due to its prolific reproductive capabilities. It came to represent abundance, prosperity, and the flourishing of life.

So, what does the goat actually signify in Robert Rauschenberg's *Monogram*? Art critic Catherine Craft draws a connection between it and Rauschenberg's *Feticci Personali* series, created during his time in Italy. She said: "Not surprisingly, *Monogram* shocked contemporary viewers. Still, there is also a strangely poignant beauty to its acquiescent, eternally patient goat. Some observers have associated it with an animal awaiting sacrifice. Nevertheless, with its horns and long, shimmering coat it also recalls the *Feticci Personali* Rauschenberg made in Italy." *(Craft, 2012)* Here, Catherine Craft appears to interpret the goat in Monogram as a vessel embodying mystical forces and the spirit of sacrifice.

Robert Hughes' perspective appears somewhat unconventional, as he steadfastly asserts that the underlying subtext of this artwork alludes to themes of homosexuality. He said: "One looks at it remembering that the goat is an archetypal symbol of lust, so *Monogram* is the most powerful image of anal intercourse ever to emerge from the rank psychological depths of modern art." *(Hughes, 1990)* This interpretation reflects a more psychoanalytic and provocative reading of Monogram, highlighting its symbolic potency as a representation of complex, unconscious meanings.

Evidently, the symbolism of the goat within this artwork has become an unresolved enigma in the history of art. Critics such as Kenneth Bendiner, who have delved into Rauschenberg's biographical anecdotes, have pointed out that as a child, Rauschenberg once kept a goat as a pet. However, upon returning home from school one day, he discovered that his father had slaughtered the animal. Thus, carrying the shadow of this childhood trauma, Rauschenberg's work is likely an act of mourning for his former pet. Consequently, the goat featured in his artwork can be interpreted as a symbolic scapegoat, embodying this unresolved personal grief. *(Bendiner, 2014)*

Maybe this is precisely what Rauschenberg had in mind; he desired his work to retain an air of mystique. He once said: "If I see any superficial subconscious relationships that I'm familiar with--cliches of associations--I change the picture." *(Rauschenberg, 2001)* It is evident, then, that he did not wish his work to be so easily deciphered; he eschewed superficial and overt interpretations. Perhaps art should, much like Rauschenberg's *Monogram*, cultivate an open and fluid space for interpretation.

6. When Everyday Objects are Introduced into Art:

The Dialectical Relationship Between Liberating Forces and Commercial Tendencies

By incorporating everyday objects into their work, modern art has challenged the traditional demarcation between artistic creation and daily life. Through the recontextualization of ordinary materials, artists have enabled viewers to engage with art in a more immediate and intuitive manner, fostering a direct encounter with the intricate relationship between art and life. Artistic creation is no longer confined to a select group of professional artists but has entered into a dynamic interplay with mass culture and popular life. This interaction has broadened the scope of artistic production and enhanced its accessibility, representing a fundamental aspect of the democratization of art.

The goat in *Monogram* may well invite viewers -- particularly children -- to reach out and touch it. Its posture as it emerges through the tire evokes the acrobatic performances of the circus, adding a dynamic and playful connotation. Considering the abstract nature of the color blocks on the canvas, the placement of the goat on this surface lends it an unexpectedly approachable and endearing quality.

However, at the same time, artworks have been subjected to the forces of commercialization, prompting many artists to cater to market tastes. The use of everyday objects as artistic subjects has, in some cases, become a pursuit driven solely by the quest for commercial value. Within the process of artistic commercialization, numerous works have conformed to popular aesthetic tastes by simplifying and commodifying mass cultural symbols, thereby compromising their critical and creative dimensions and veering toward the realm of the kitsch. For instance, artworks inspired by popular brands and consumer culture symbols may resonate with mass audiences; however, such works also risk diminishing the subversive spirit traditionally associated with art.

Taking the goat in *Monogram* as an example, the goat is originally a wild animal in nature, living a life of unrestrained freedom. However, through the advent of pastoralism, humans confined these animals, transforming them into tools within the process of agricultural labor. When Rauschenberg introduced the image of the goat into his artistic creation, it was reimagined as a plush toy—reminiscent of a teddy bear—thus becoming an object of leisure and play for human enjoyment. Liberation and degradation—these two interwoven forces—form a vast magnetic field that envelops this work.

The aestheticization of everyday life may, in itself, embody inherently contradictory forces. While Rauschenberg celebrated the popularization and democratization of art, he also appeared to engage in a critical reflection on modern society's consumer culture, modes of production, and quotidian ways of living.

Monogram exudes a profound postmodern essence, and like all postmodern discourses, it is marked by its inherent complexity and lack of unequivocal directionality. "A Postmodern Goat" might well serve as a playful and ironic subtitle for this work.

7. Conclusion and Academic Contributions:

This research provides a multidimensional examination of *Monogram*. Central to the analysis is the symbolic presence of the goat—a polyvalent figure imbued with mythological, socio-political, and personal connotations. Drawing on historical references, including the goat's association with ancient mythologies, religious iconography, and agrarian societies, this study contemplates the goat's transformation within *Monogram* into a totemic symbol of liberation, sacrifice, trauma, and leisure. Additionally, the exploration addresses the aestheticization of everyday life and the dialectical tension between artistic democratization and commercialization. This tension is articulated through modern art's recontextualization of quotidian objects, as seen in Rauschenberg's reimagining of the goat as a playful, approachable figure.

In addition, the study situates Rauschenberg's work as emblematic of both the liberation of artistic expression and the anxieties of modern symbolic crises, offering insights into the aesthetic and intellectual transformations of 20th-century art. Through *Monogram*, this analysis engages with the intersections of media hybridity, abstraction, symbolism, and socio-cultural critique, emphasizing the work's enduring complexity and interpretive fluidity.

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Research on Design Support Methods for Documentary Programs on the Renovation of Old Buildings

Yue Wang
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Abstract: The practice of transforming ancient villages and buildings into documentary programs represents a new paradigm in the cultural and creative industries and a novel attempt at the integration of media and design disciplines. Beyond the fusion of entertainment and professionalism, it has had a profound impact on social culture, aesthetic concepts, and the development of the design industry. Due to the spatial attributes of design outcomes, their dissemination as symbols is inherently limited. The empowerment of media in design actions allows for the concrete presentation of design thinking and processes, conveying rich visual information and design concepts to the audience, thereby enhancing their understanding and cognition of design. The key to providing effective design technical support for program production is to establish an effective design creativity management model that can link creativity across professions, integrate aesthetic differences among individuals, and help the audience better understand the cultural significance embodied in design during the viewing and learning process.

Keywords: Documentary programs on design renovation, program production, technical support

Chris Bilton points out in his book Creativity and Management: "If an organization is not considered as a whole in terms of its needs, individual innovation and inconsistencies can ultimately be destructive and meaningless. Creative ideas need to be integrated into the organization's resources, capabilities, and systems to bear fruit." In the practice of design renovation documentary programs, designers with different characteristics are often invited to delve into the project site for collaborative design and renovation. The exchange and cooperation among designers promote the collision and integration of design concepts, becoming a key driving force for the innovative development of the design industry. However, how to unify the personal innovations of designers with significantly different educational backgrounds in an organic organization that meets the needs of empowering rural transformation has become a challenge that urgently needs to be overcome in program production. To produce works that reflect local cultural characteristics, meet the needs of building users, embody the individual creative concepts of designers, and align with the spiritual values of the audience, this study, from the perspective of program production and combined with specific cases, summarizes a systematic creative management method to provide design technical support for design renovation documentary programs.

The "Design Reborn" project is a documentary program focusing on rural revitalization, challenging young designers. It selects the most promising young designer teams in China to go deep into the countryside and renovate old buildings. By fully exploring the characteristics of the site and combining multiple complex backgrounds such as economy, culture, and ecology, it is committed to creating architectural spaces that highlight local humanistic temperament and contain innovative spirit, thereby empowering rural development. In this study, we take the first station of the project's renovation site—Shuitou Town, Fogang County, Guangdong Province—as an example, and combine the professional theoretical framework of the design discipline to explore and locate the creative management methods of this design model.

1. Constructing External World Cognition: Local Humanities

Excellent design solutions do not emerge out of thin air; they are based on an in-depth analysis and understanding of the background and cultural characteristics of the project location, from which design concepts evolve and grow. By formulating a design brief, a comprehensive understanding of the project location is established. This not only helps designers form a profound understanding of the local objective external world but is also key to ensuring that design works are both innovative and deeply rooted in cultural foundations.

(1) Positioning the project background tone. Through the design brief, the overall background and general direction of the design are clarified. For example, in the practical case study, it is pointed out first: As urbanization continues to advance, rural development faces many challenges. How to protect the rural ecology and culture while achieving sustainable economic development has become an urgent problem to be solved. Therefore, this project aims to activate the existing rural resources through the wisdom and creativity of designers, create a rural appearance with local characteristics, and achieve a comprehensive improvement in the ecological, cultural, economic, social, and living values of the countryside. With this background, designers are required to stand at the height of national development strategy, with an international vision and local wisdom, to create a rural appearance that meets modern aesthetics and retains local characteristics. At the same time, the project emphasizes the practicality and feasibility of the design, requiring designers to go deep into the countryside and get close to the villagers to ensure that the design plan can not only improve the overall image of the countryside but also effectively improve the production and living conditions of the villagers, truly achieving the goal of designing for the people and benefiting the people. This not only clarifies the tone and scope of the design but also guides and standardizes the work objectives and means of the designers.

(2) Clarifying geographical spatial attributes. This attribute covers several key dimensions, including geographical location, historical evolution, and socio-economic structure. These elements together form the macro framework of the design context, which can accurately position the natural ecology and built environment characteristics of the project location, providing a solid scientific basis for the design. When introducing the project location, it is necessary to detail its basic terrain, topographical features, as well as major mountain ranges, climatic conditions (including temperature and precipitation), and hydrological characteristics, etc., to establish the physical basis on which the design relies. At the same time, it is necessary to clarify the administrative division and socio-economic conditions of the project location to form a basic understanding of the economic environment of the design project, and thus reasonably judge the layout of spatial functions and the potential market attributes in the design plan. In addition, extracting key words of the site background is an important step to further refine the macro framework of the design context. For example, in the practical project, in addition to providing the above basic information, it is also necessary to extract key words for the project location, such as “the source of the Pianjiang River,” “green and low-carbon town,” “demonstration town of leisure agriculture and rural tourism,” “typical town and village in the northern mountainous area of Guangdong,” “the destination of hot spring health care and forest healthy residence in the Greater Bay Area,” and “the gathering area of health care and leisure industry,” etc. These extracted pieces of information not only help designers to quickly establish cognitive mapping but also preset and guide the design direction to a certain extent during this process.

(3) Elucidating future regional planning prospects. This step is crucial to ensure that the design outcomes closely align with the trends of social development and the local planning vision. In the project brief, not only should the macro planning layout of the regional industries be detailed, such as the konjac industry, health-care industry, and photovoltaic industry in the practical case study, but also the specific locations of each project and the planning of their surrounding areas should be thoroughly introduced. These contain rich informational symbols that profoundly reflect the policy orientation of local development, market demand trends, and the evolution of social culture, providing a macro and comprehensive environmental framework for the design work. Designers can closely rely on core elements in the planning, such as functional zoning, traffic flow organization, and green space system layout, to scientifically and reasonably arrange design elements. This ensures that the project not only fully meets the current usage requirements but also demonstrates good sustainability and adaptability in future urban development.

(4) Design tone suggestions. In the early stages of program production, the aforementioned materials will be submitted to experts with mature influence for review, and they will propose appropriate design tone keywords. For example, in the case study: Lingnan (local), the design project should be committed to inheriting and promoting the Lingnan cultural heritage of Shuitou Town, including architectural style, traditional handicrafts, and folk culture, reflecting local characteristics and historical heritage; Ecology (green), the design plan should reflect the concept of sustainable development, including energy conservation and emission reduction, resource recycling, and ecological agriculture, promoting the coordinated development of economic growth and environmental protection; Future (innovation), the design plan should integrate technology and innovation elements, such as intelligent facilities, digital experience, and Internet+ services, to enhance the smart level of Shuitou Town; Practicality (economy), the design plan should conduct project feasibility studies, considering factors such as investment return rate, market demand, and operating costs, to ensure the practicality and economic benefits of the project. By referring to the design keywords provided by experienced design experts, we can

further clarify the reasonable scope of the design in the brief and control the direction of the plan generation.

2. Defining the Material Scope: Design Conditions

(1) Focusing on the basic situation of the building. In the design brief, it is necessary to detail the attributes of the specific design object, including the basic situation of the building, location information, historical functions, and planning orientation. During the preparation stage of the design brief, a detailed survey of the building should be conducted in advance to obtain specific building dimensions, which will assist designers in constructing conceptual models. As shown in Figure 1, the specific dimensions, existing structure, and materials used of the building to be renovated are detailed. In addition to the conventional design values, given the particularity of ancient building renovation, its historical functions and construction background should also be thoroughly explained. In the practical project case study, we take the "Wufu Building" in Lianyao Village, Shuitou Town, Fogang County, Guangdong Province, as an example. The building is constructed with walls made of a mixture of lime sand, yellow mud, and three-part soil, reinforced with stones, and is very sturdy. It is said that the building was jointly constructed by four local wealthy families to cope with social unrest and clan feuds at the time, serving a defensive purpose. The entire building is tall and imposing, holding significant value for the study of ancient architectural art and history. The building is laid out in a square shape, with four corner towers to enhance defense capabilities. The corner towers are connected by a sturdy three-story, approximately 10-meter-high enclosure, and a central building higher than the corner towers, named "Jiushou Hall," together form the "Wufu Building." Only by

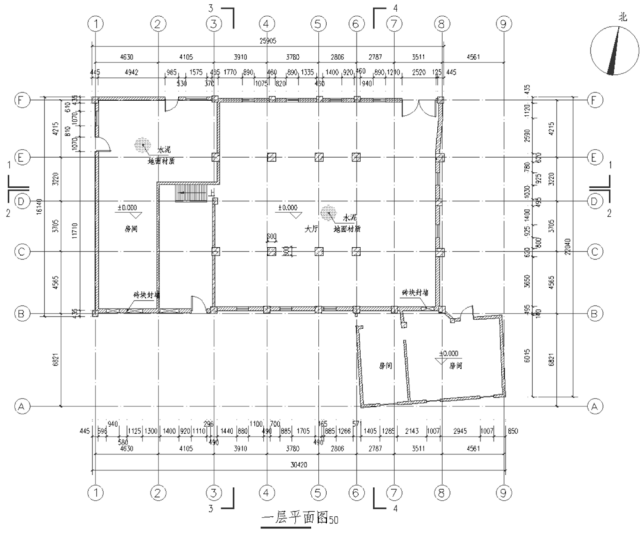


Figure 1: Survey Map Provided in the Practical Case

fully grasping its detailed spatial physical attributes and rich historical and cultural connotations can we more accurately point out the reasonable purpose of the design.

(2) Defining the Project Design Scope. The clear demarcation of the project design scope is not only the benchmark for design planning and future construction work content in project management but also a prerequisite for ensuring that the design can fully utilize environmental resources and achieve harmonious integration with the environment. Isolating the design from the overall environment will disrupt the overall coordination within the area. In the practical case study, we have clearly divided two types of boundaries for the scope involved in the renovation project: one is the main scope of the renovated building, and the other is the design consideration scope (as shown in Figure 2), where the blue line indicates the design consideration scope, and the purple line indicates the main scope of the building.



Figure 2: Schematic Diagram of Design Scope

By defining these two scopes, we can more effectively emphasize to the designers the close relationship of "mutual shaping and symbiosis" between the building and the environment, thereby ensuring that the renovated building becomes an organic part of the environment.

(3)Clarifying the intended use by the owner. The primary beneficiaries of design are people, and the investors and users of the renovation project have the decisive power over the functional configuration of the building. In the preliminary design phase, it is necessary to deeply understand the needs and preferences of the building's owner, provide reasonable suggestions, and reserve ample thinking space for designers in the design brief to balance the needs of the investors with the professional judgment of the designers. At this stage, the investment amount of the investor should be clarified, and the specific limitations on the design should be defined according to the project budget. At the same time, flexible functional configuration suggestions should be provided, such as the functional positioning suggestions for the "Wufu

Building" in the practical case: luxury dining, entertainment and leisure, boutique accommodation, sales and promotion, and handicraft experience, etc. These suggestions are broad in scope, providing ample thinking space for functional planning. In addition, investors should clarify whether the project will have commercial operation capabilities after renovation and estimate the possible range of economic benefits. Finally, the design content and requirements must be clearly defined, including but not limited to architectural design, landscape design, interior design, graphic design, and specific design requirements under each subcategory, to ensure that the designer's work is strictly controlled within the expected range of the project investor.

3. Avoiding Potential Conflicts and Disputes: Risk Prediction

(1) Building structure safety appraisal report. Over time, old buildings may be affected by natural causes such as earthquakes, floods, and hurricanes, or by human actions such as inappropriate renovations and decorations, which can lead to structural damage and aging. In the early stages of project design, it is necessary for professional units to issue a structural safety appraisal of the building to be renovated. This can timely avoid potential hidden dangers and ensure that the renovation project is carried out on a safe basis. Moreover, the report can provide a detailed survey of the current structural condition of the old building, including the strength of load-bearing components, stability, and the overall structural load-bearing capacity. This information is an important basis for the renovation design and helps designers to formulate a reasonable renovation plan according to the actual condition of the building, ensuring that the renovated building can meet new functional requirements while also ensuring its safety during use.

(2) Discrepancies in land use attributes, scope, and actual occupation. Although satellite positioning technology is widely used in the field of surveying and mapping, its accuracy is affected by various factors, such as the number of satellites, signal quality, and atmospheric interference. In addition, the complexity of land occupation means that changes in land ownership and boundaries may become blurred due to historical reasons, topography, or human factors, which can lead to errors in the range data obtained by satellite positioning. After obtaining the satellite data of the land use scope, it should be verified with the local relevant departments, especially in cases where the surrounding area is complex, to avoid unnecessary disputes during the later stages of project implementation.

4. Conclusion

This paper takes the practical case of "Design Reborn" as the core of analysis, examining the systematic methods of creative management in documentary programs on design renovation. From the perspective of program production, systematic creative management helps enhance the professionalism and aesthetic appeal of the program, allowing the audience to gain a deeper understanding of the thought processes behind the designs. In terms of design practice, it ensures the feasibility and innovativeness of the design plans. By summarizing the methods of design technical support, this study provides strong support for design renovation practices, promotes the innovative integration and development of the design and media industries, and offers intellectual support for social practices such as rural revitalization.

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The Influence of Robert Rauschenberg on the Chinese Art World:From “ROCI China” to the Awakening of Contemporary Chinese Art

Xiao Huang
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Abstract: Robert Rauschenberg not only established himself as a vanguard figure in the global art scene but also left a profound and lasting impact on the development of contemporary Chinese art. Through the “ROCI China” exhibition, Rauschenberg facilitated a dialogue between the essence of Western modernism and China’s rich cultural traditions, offering Chinese artists a unique opportunity to transcend conventional boundaries and explore new artistic languages. Particularly, his advocacy for practices such as ready-mades, collage, and installation art not only dismantled the boundary between art and life but also ignited a wave of innovative thinking among Chinese artists concerning form, material, and expression. Rauschenberg’s artistic philosophy prompted a critical reevaluation of the definitions and boundaries of art within the Chinese art world, contributing significantly to the “85 New Wave” movement and the subsequent awakening of contemporary Chinese art. Many artists, influenced by Rauschenberg’s focus on “chance/contingency” and the use of “everyday objects”, began to boldly experiment with novel modes of artistic expression, deconstructing traditional artistic languages while incorporating social and cultural critique. In the works created by these artists, we not only witness the absorption and transformation of Western modernist influences but also observe the independent exploration of Chinese contemporary artists within the context of globalization. Through Rauschenberg’s artistic impact, Chinese contemporary art embraced a more diversified and open creative direction, blending traditional artistic forms with the challenges of modern society, and constructing a multidimensional artistic world. Whether in the sculptural works of Sui Jianguo (隋建国) or the politically charged critiques of the “Red Humor” group, these creations, inspired by Rauschenberg’s art, exhibit a powerful individuality and artistic breakthrough. The artistic exchange fostered through the “ROCI China” exhibition not only bridged the gap between Eastern and Western cultures but also provided new possibilities and directions for the development of contemporary Chinese art.

Keywords: Robert Rauschenberg; “ROCI China”; Cross-cultural Communication; Multidimensional Exploration; Aestheticization of Everyday Life

1.Introduction

Robert Rauschenberg’s artistic philosophy is renowned for its boundary-defying approach, wherein his works seamlessly integrate painting and sculpture, while also incorporating elements such as quotidian objects, advertising slogans, and cultural symbols, thereby constructing a distinctive visual lexicon. As the initiator of the “ROCI” project, Rauschenberg championed the transcendence of artistic boundaries, fostering global cultural exchange and interaction. The “ROCI China” exhibition, as a pivotal component of this initiative, not only encapsulated the essence of Western modern art but also embodied Rauschenberg’s pursuit of cultural diversity and international understanding.

2.The Genesis of the “ROCI” Project and the Tremendous Impact of the “ROCI China” Exhibition on the Chinese Art

Scene

In the summer of 1982, Robert Rauschenberg visited China, a three-week journey that not only served as an exploration of his personal artistic practice but also laid the groundwork for the conception and implementation of the "Robert Rauschenberg Overseas Cultural Interchange" (ROCI) program (1984-1991). In pursuit of this dynamic and mobile artistic creation and exhibition project, Rauschenberg left the United States and subsequently visited ten countries. Through extensive material collection, photographic endeavors, and engagement with local artisans, he amassed a rich repository of global artistic resources, while also showcasing his own works. This cross-cultural artistic exchange not only demonstrated Rauschenberg's profound commitment to cultural pluralism but also pioneered new pathways for international artistic interaction and collaboration. In 1985, Rauschenberg returned to Beijing and held an exhibition titled "ROCI China" at the National Art Museum of China, further fortifying Sino-American artistic exchanges and cooperation. This exhibition marked a significant milestone in his global artistic practice, stirring an immense response in China, and can be regarded as the first truly profound encounter between Chinese and Western contemporary art.



Figure 1: Rauschenberg working on "The 1/4 Mile" or "2 Furlong Piece" (1981 – 98) in his Laika Lane studio, Captiva, Florida, ca. 1983.

Photo: Attributed to Terry Van Brunt.

Website link: https://www.rauschenbergfoundation.org/news/rauschenberg-china-14-mile-or-2-furlong-piece-travel-nearly-7000-miles-be-exhibited-beijing

As a representative figure of Pop Art, Robert Rauschenberg's works introduced Chinese audiences -- who were then still ensconced in an art scene largely isolated from global developments -- to a completely new artistic perspective. At that time, traditional realist styles still dominated the Chinese art world, while Western modern art, particularly Pop and Dada, remained largely unfamiliar. Rauschenberg's exhibition not only challenged the conventional aesthetic sensibilities of Chinese viewers but also provided a significant catalyst for the emergence of contemporary Chinese art. For the Chinese art scene, Rauschenberg's works presented an entirely novel artistic language, one that was both foreign and fraught with challenges. Particularly his use of ready-mades, installation art, and collage -- forms nearly unheard of in China at the time -- struck a profound, albeit bewildering, resonance. On one hand, these works sparked confusion and skepticism, with many artists questioning, "Can this truly be considered art?" On the other hand, these very doubts became a critical turning point in the aesthetic awakening of Chinese audiences.

The renowned Chinese art critic and curator Li Xianting (栗宪庭) wrote a dedicated essay titled "Robert Rauschenberg and the Historical Opportunity for Chinese Modern Art", in which he noted: "For Chinese audiences, who had been immersed in over seventy years of realist aesthetic education, Robert Rauschenberg's solo exhibition undoubtedly brought a profound shock to the Chinese art world. Whether it was packaging boxes, taxidermy animals, or installation art and ready-mades, each of Rauschenberg's works left most Chinese viewers bewildered. Indeed, a significant number of artists, when confronted with Rauschenberg's works, also experienced a deep sense of confusion. The significance of this uncertainty lies in the fact that Rauschenberg's art prompted Chinese audiences to reflect upon the very definition of art, opening them to a completely new understanding of artistic form. At the very least, Chinese viewers became aware, for the first time, that art could be so diverse and open. Of course, and most crucially, Rauschenberg's works played a catalytic role in the burgeoning Chinese modern art movement of the time. They afforded the younger generation of Chinese artists their first direct encounter with the authentic practices of Western Dadaism and its postmodern artistic counterparts. In the historical trajectory of Chinese modern art, Rauschenberg's exhibition undoubtedly represented a timely and pivotal historical opportunity."

As Li Xianting (栗 宪 庭) aptly noted, Rauschenberg's artistic practice not only had a profound impact on Chinese art audiences but also triggered a fundamental rethinking of the very essence of "art". The diversity and subversiveness of his works compelled viewers to transcend traditional aesthetic frameworks and explore the boundaries and possibilities of artistic expression. Within this cultural context, the creative freedom of young Chinese artists was significantly expanded; they were no longer confined by the constraints of traditional realism, but instead, boldly ventured into diverse and deconstructive artistic forms. Rauschenberg's works provided

crucial insights and models for this artistic transformation, igniting a wave of innovative vitality in the creation of Chinese contemporary art.

3. The Direct Impact of Robert Rauschenberg on Contemporary Chinese Artists and Art Practice

Robert Rauschenberg served as a pivotal conduit between Abstract Expressionism and Pop Art, with his oeuvre frequently incorporating collage, found objects, imagery, and an array of non-traditional materials. In doing so, he pioneered an artistic direction that sought to move away from abstraction and purity, embracing a more expansive, inclusive approach to artistic expression. His creative methodology blurred the lines between quotidian objects and the artistic process, dismantling the constraints of conventional materials and techniques, thereby allowing viewers to re-evaluate the meaning and form of artworks from a radically novel perspective. For Rauschenberg, art should not be confined to the lofty precincts of the ivory tower but should engage directly with everyday life and societal realities. He championed the role of "contingency" and "randomness" within art, believing that these elements infused his works with a renewed vitality and dynamism.

In Rauschenberg's works, art transcends mere formal expression or visual impact; it becomes a reflection and deconstruction of the real world. Through the use of collage and found objects, Rauschenberg dismantles the barriers between "art" and "life", advocating for a more open and pluralistic form of artistic expression. This philosophy is a direct response to the increasingly complex and fragmented cultural phenomena of modern society, and is intricately linked to the social upheavals and cultural collisions of the 1960s.

Robert Rauschenberg's artistic philosophy and creative practice have had a profound influence on a generation of young Chinese artists, particularly in the realms of ready-mades, collage, and installation art. His emphasis on these forms significantly expanded the creative boundaries for Chinese artists in terms of both form and material usage. Through his innovative application of non-traditional materials and his reinvention of artistic forms, Rauschenberg encouraged Chinese artists to boldly integrate elements of Western modernist art into their own works. Prominent artists such as Wu Shanzhuan (吴山专), Sui Jianguo (隋建国), Zhang Xiaogang (张晓刚), and Ye Yongqing (叶永青) have incorporated and transformed these Western artistic languages within their practices, thereby driving the diversification and modernization of Chinese contemporary art.

Particularly within the context of the "85 New Wave" art movement, Rauschenberg's influence was profoundly significant. During this movement, Chinese artists not only exhibited a critical engagement with traditional artistic forms in response to Rauschenberg's artistic inspiration, but they also actively sought out new artistic languages and modes of expression. Through his innovations with ready-mades and collage techniques, Rauschenberg endowed his artworks with multiple layers of symbolic significance and cultural connotations, thereby facilitating the liberation of artistic creation from the constraints of traditional techniques and subjects. His work provided crucial theoretical support and practical pathways for Chinese artists, empowering them to freely traverse the boundaries of form and content as they explored personalized artistic expressions.

3.1 Sui Jianguo (隋建国): An Artistic Exploration Across Cultures and Eras

Sui Jianguo (隋建国), a towering figure in contemporary Chinese sculpture, has profoundly impacted the methods of creation and the artistic concepts within modern sculpture through his unique artistic language and striking visual impact. From his early iconic work "Hygienic Portrait" (卫生肖像) to his subsequent creations such as "Earth Hangers" (地罣) and "Celebration" (庆典), Sui Jianguo (隋建国) has consistently navigated the vast expanse of artistic territory, constantly exploring and breaking through boundaries. His pursuit of innovation is not only evident in his techniques and materials but also in his profound engagement with social, cultural, and philosophical reflections, which together construct a new temple of art. His creative trajectory unfolds like a tumultuous river, marked by challenges to traditional art forms and a deep introspection of modern society. His works transcend mere sculptural forms, serving as vessels imbued with rich cultural symbolism and philosophical inquiry. Each piece acts as a window, through which we are afforded a glimpse into the complexity of contemporary society and the profound depths of the human psyche.

Sui Jianguo's (隋建国) artistic practice has been profoundly influenced by Western modern art, particularly by the installation art movement pioneered by Robert Rauschenberg, which has become a significant reference point in his own artistic exploration. Rauschenberg's works, with their emphasis on spontaneity, materiality, and the ingenious use of "ready-mades", completely dismantled the constraints of traditional artistic forms, liberating art from the confines of two-dimensional canvases and three-dimensional sculptures to enter a new, multidimensional artistic realm. Through the juxtaposition and collision of everyday objects, he breathed new life and meaning into these materials, forging a creative path that transcended traditional boundaries. Sui Jianguo (隋建国) has often remarked on the profound impact Rauschenberg's art had on him, particularly the serendipitous encoun-

ters between imagery, objects, and visuals, the interweaving of materials and forms, and the emotional tension evoked by these elements. It is within this conceptual framework that Sui Jianguo (隋建国) began to critically reassess sculpture as a traditional art form, endeavoring to create entirely new works through the combination of diverse materials, abstract expressive techniques, and a profound dissection of societal issues.

Sui Jianguo's (隋建国) "Hygienic Portrait" (卫生肖像) series materializes the essence of this artistic movement. Through the display of fragmented plaster heads supported by a row of iron rods, he acutely manifests both the materiality and symbolism inherent in sculpture. Each plaster head is marked by cracks, absences, and distortions, with facial features nearly obliterated, evoking the sense of a silent cemetery. The heads are swathed in gauze, seemingly concealing some unhealable wound, yet this covering fails to mask the profound sense of fragmentation and emptiness that pervades the interior of each bust. The visual impact of this work arises from the stark opposition and collision between the form of the sculpture and its materials—conveying both the universality of human emotional trauma and the existential themes of spiritual emptiness and the fragility of life that individuals face in modern society. While each plaster head appears identical, each bears its own distinctive characteristics, and this combination of repetition and variation lends the entire series a powerful emotional resonance. Through his masterful manipulation of materials, Sui Jianguo (隋建国) allows every crack, every twist of gauze to silently narrate the pain and helplessness embedded within the human psyche.



Figure 2:"Hygienic Portrait"(卫生肖像 , 1987-1989) by Sui Jianguo (隋建国)

Website Link: https://www.trueart.com/news/731628.html

"Hygienic Portrait" (卫 生 肖 像) is not merely a formal shock; it is an emotional jolt. Every fractured line, every contorted form seems to transmit a profound philosophical reflection. These damaged plaster heads, while losing their facial features and individualized characteristics, paradoxically become more figurative, as if embodying the universal suffering and wounds of humanity. Through this minimalist sculptural language, Sui Jianguo (隋建国) closely links the emotional trauma of the individual with the broader context of social history, transforming the work into not just a visual object, but a spiritual symbol. This series of works demonstrates Sui Jianguo's (隋建国) profound exploration of themes such as life, death, suffering, and emptiness, compelling the viewer to confront, in the face of these fragments and deficiencies, an unavoidable impact on the depths of the soul, invoking reflection and introspection.

In a dialogue with "Hygienic Portrait" (卫生肖像), Sui Jianguo's (隋建国) "Earth Hangers" (地罡) stands as another profoundly symbolic work. This piece continues the artist's innovative exploration of the relationship between sculpture and space, with each detail reflecting a deep reflection on the complex interplay between society and the individual. "Earth Hangers" (地罡) employs the traditional technique of kintsugi, using metal nails to reassemble shattered objects. This act of "repair" transcends mere restoration; it signifies a re-creation of the broken, expressing both nostalgia for the past and an ongoing emphasis on trauma. Amidst the interwoven metal nails and iron sheets, Sui Jianguo (隋 建 国) offers a profound visual representation of societal fractures, historical wounds, and the internal conflicts of the individual. The use of kintsugi not only constitutes a reimagining of a traditional technique but also serves as a metaphor for the pathological state of contemporary society. Each nail, each piece of metal, silently narrates a story of the past and present, of suffering and healing, of loss and rebirth.

The visual effect of "Earth Hangers" (地罡) creates a spatial experience that simultaneously embodies both "homogeneity and fragmentation", a tension between these opposing forces. Through the meticulous arrangement of materials and spatial composition, the artist transcends the traditional boundaries of form and space in sculpture, compelling the viewer to engage in a perceptual encounter that is at once familiar and alien. Behind these fragmented and reassembled objects lies a profound critique of societal production methods, consumption patterns, and the emotional states of humanity. With this work, Sui Jianguo (隋建国) offers a deep reflection on the fracturing of modern society, allowing these once isolated objects and fragments to regain new life and meaning within a transformed artistic context. This act of "repair" not only imbues the work with heightened emotional tension but also forces the viewer to confront the inescapable fractures that exist between society, history, and the self.

In contrast to "Hygienic Portrait" (卫生肖像) and "Earth Hangers" (地罡), another of Sui Jianguo's (隋建国) works, "Celebration" (庆典), engages with a distinct artistic strategy. By collecting and repurposing teaching models of the human form from various eras at the Central Academy of Fine Arts, Sui Jianguo (隋 建 国) breaks the conventional techniques and forms that traditional sculpture has long adhered to. He places these instructional sculptures against the weath-

ered walls of the campus and applies a simple coat of paint, effecting a remarkable transformation in the viewer's perception. These sculptures cease to function merely as pedagogical models and instead become "ready-mades" that prompt reflection on history and society, imbued with the artist's profound critique of contemporary social change, consumer culture, and the educational system. Through this artistic maneuver, Sui Jianguo (隋建国) not only breathes new life into these traditional sculptures but also transforms them into symbols of the spirit of the times. In "Celebration" (庆典), the clash between the normative conventions of traditional sculpture and the fragmented context of contemporary society allows Sui Jianguo (隋建国) to redefine the very essence of sculpture. In so doing, he revitalizes traditional art within the context of the modern era.

These works function as mirrors, reflecting the artist's inner emotional landscape and his profound insight into modern society. Sui Jianguo's (隋建国) artistic practice is not merely a formal breakthrough; it is a process of healing and repair for his own inner wounds. As expressed in "Earth Hangers" (地罣), his creative endeavors are not solely about the union of material and form, but also about the restoration and sublimation of the spirit and emotions. Each piece stands as a testament to his inner struggles and rebirth, with art serving as a means for him to express himself, mend his wounds, and seek spiritual tranquility.

Sui Jianguo's (隋建国) artistic language synthesizes the essence of both Eastern and Western cultures. Through a "reverse interpretation" of Western modern art, particularly Robert Rauschenberg's use of ready-mades, combined with the philosophical principles of Chinese Zen, he has created an artistic language imbued with profound philosophical significance. His creative practice goes beyond mere experimentation with technique and materials; it is a profound reflection on social, cultural, and historical dimensions. Through these works, Sui Jianguo (隋 建 国) not only showcases the materiality and technicality of art but also conveys a powerful spiritual force and intellectual depth through the integration of form and content.

In Sui Jianguo's (隋 建 国) works, one can observe that his artistic practice draws not only on the elements of Western modern art in terms of technique and materials, but also in his creative methodology, where he attempts to transcend the constraints of traditional artistic forms. He pioneers a new artistic language that carries the weight of Eastern philosophical thought. This language utilizes modern technology, while also incorporating the meditative spirit and aesthetic elements of Eastern traditions in a flexible and inventive manner.

Sui Jianguo (隋 建 国) himself once stated, "The impact of Robert Rauschenberg's work on me was profound. The chance encounters of images, objects, or materials in his work, and his deliberate avoidance of meaning, metaphor, and symbolic relationships between them, significantly reduced the logical cohesion of materials and forms. It was along the lines of Robert Rauschenberg's work that I began to understand the cultural and artistic currents of John Cage, Black Mountain College, and others. In fact, it was also a reverse process of understanding Chinese Zen. By 'reverse' I mean a process that moves from Pop art, Robert Rauschenberg, Black Mountain College, John Cage, and D.T. Suzuki's Zen to the reverse interpretation of Chinese Zen. This process is conducive to understanding how concepts traverse between different civilizations or cultural circles—misreading, extreme interpretations, and their subsequent transformation into new cultural and artistic energies."

Indeed, Sui Jianguo's (隋建国) artistic creation is a journey of exploration and understanding of Chinese Zen philosophy through a "reverse interpretation" of Western modern art. This cross-cultural exchange and collision of ideas not only result in a rich diversity of forms but also lead to unique explorations in intellectual depth.

3.2 Red, White & Black: Another Kind of "Red Humor"

Li Xianting (栗宪庭) has pointed out that Rauschenberg's artistic philosophy directly influenced the formation and development of several important artistic collectives within contemporary Chinese art, particularly the emergence of groups such as the Xiamen Dada, the "Red Humor" group in Hangzhou, and the Shanxi Modern Art Exhibition. The works of these collectives clearly exhibit artistic characteristics that resonate with the cultural symbols, political implications, and attention to the minutiae of everyday life found in Rauschenberg's art. For example, the "Red Humor" group, led by Wu Shanzhuan (吴山专), used a significant amount of red, black, and white in their work "Red, White & Black" (红白黑), making their artwork not only a reflection on the trivialities of daily life but also a form of violent visual expression. The choice of these visual symbols bears an intrinsic connection to Rauschenberg's concept of "chaos and disorder" and the use of "everyday objects" in his assemblage art. More importantly, the artistic methodology employed by the "Red Humor" group aligns closely with Rauschenberg's experimental works in their stance of rebellion against traditional artistic notions.

It is particularly noteworthy that Li Xianting (栗宪庭) provides a profound analysis of the fusion of Dadaism and Pop Art within the works of the "Red Humor" group. The group's works not only continue the rebellious spirit of Dada art, but also gravitate towards the formal qualities of Pop Art, presenting a "Pop" style imbued with strong political critique. Works such as "Red, White & Black" (红白黑) by Wu Shanzhuan (吴山专), Ni Haifeng (倪海峰) and Ma Haizhou (马海舟) artistically recontextualize the sloganistic and grandiose visual style prevalent during the Cultural Revolution. Through this extreme formalism and symbolic language, they aim

to reflect the irony of everyday trivialities and criticize the extreme political atmosphere within society. This creative approach, as Li Xianting (栗宪庭) suggests, produces a form of "heterogeneous isomorphism" with the consumer culture of Western Pop Art: on the one hand, the works of the "Red Humor" group exude strong revolutionary and violent colors; on the other hand, they exist in stark opposition to the warmth and humor that characterize Western consumer culture, creating an ironic and humorous relationship between the two.

This analysis of "heterogeneous isomorphism" not only provides a new perspective for understanding, but also suggests that by comparing contemporary Chinese art with Western consumer culture and the political context in which Western art is situated, we can more effectively unveil the socio-cultural backdrop underlying the works. The humor presented here is not merely a superficial jest or lightness of form; rather, it is expressed through extreme colors and symbols that reflect the clash and fusion of two cultural systems, thereby offering a profound reflection on the intrinsic relationship between them.

Even as the second decade of the 21st century unfolds, viewers—particularly those familiar with the bloody history of the Cultural Revolution—are still profoundly shaken when they revisit "Red, White & Black" (红白黑), a spatial installation art piece. In light of Li Xianting's (栗宪庭) observations, we can further analyze the highly charged aesthetic experience, the visceral effects of its timely relevance, and the distant yet resonant echoes of history embedded in the work. The exhibition space seems to be consumed, as the entire gallery is overwhelmingly dominated by a red scene, with the color red visually creating an intense sense of oppression, as though it threatens to engulf everything. Black, like the nightfall, casts a heavy, inescapable shroud over it, evoking a sense of unavoidable gravity. White, occupying a mere 5% of the space, acts as a cold blade, slicing through the suffocating atmosphere and immediately directing the viewer's gaze and emotions to the heart of the piece. The extreme contrast and collision of these three colors construct an emotional experience that is both solemn and grotesquely absurd.

In the overall composition of "Red, White & Black" (红白黑), the selection of color proportions is by no means incidental. Red, occupying a dominant 70% of the space, aptly reflects the extreme political symbols that pervaded society and daily life during the "Cultural Revolution". The ubiquity and overwhelming nature of red resemble a force within the historical torrent, devouring the thoughts and speech of individuals, thereby erasing any opposing voices. Here, red is not merely a visual element; it functions as a symbol of history, embodying violent political fervor and a stifling emotional atmosphere. Upon entering the exhibition space, viewers are almost enveloped by a powerful current of red, with its pulsating and undulating waves seemingly stirring the sensory nerves at all times, creating a profound emotional impact.



Figure 3: "Red, White & Black" (红白黑 , 1986) by the "Red Humor" group

Website Link: https://www.douban.com/note/536323096/?_i=5455137QZoW66L

Relative to other colors, black exists like a profound void punctuating the night sky, imbued with a sense of oppressive stillness. This stillness is not merely a matter of color's inherent coldness but also serves as a metaphor for the unspeakable pain and oppression embedded within history. As a symbol, black is often imbued with meanings of negation, suppression, and death, enveloping the entire work in an inescapable shadow, as though offering a profound questioning and reflection on the past. In contrast, white, though a seemingly insignificant 5%, does not thereby appear weak. Instead, it functions like a sharp blade, disrupting the monochromatic harmony of red and black, introducing a sudden equilibrium to the visual composition. White is not simply an ornamental accent; through its icy simplicity, it grants the viewer a moment of respite. However, this respite is not one of complete liberation. The presence of white may be understood as a cold, detached response to suffering and a chilling, impartial scrutiny of history.

Another significant characteristic of "Red, White & Black" (红白黑) is the artist's direct reference to and subversion of the dazibao (big-character posters) form prevalent during the Cultural Revolution. In the exhibition, the artists have utilized the dazibao (big-character posters) format to inscribe various statements, encompassing philosophical, quotidian, and journalistic content. The selection of these themes and the employment of this specific form clearly transcend a mere formalistic reproduction, instead constituting a profound reconfiguration and recreation of historical consciousness and cultural symbols. As a politically charged visual language, the dazibao (big-character posters) served as one of the most emblematic symbols of the Cultural Revolution, bearing immense historical significance. It functioned simultaneously as a tool of power and a manifestation of violence, a medium through which visual and linguistic control were intricately interwoven. During the Cultural Revolution, the dazibao (big-character posters) was not only a means of transmitting political ideology but also a vessel for the spiritual destruction and cultural reconstitution of the individual. By reintroducing

this form, the artists are, in effect, reexamining this historical legacy, while simultaneously questioning and challenging the power structures and ideological forces that underpin this linguistic symbol.

However, the utilization of this form by Wu Shanzhuan (吴 山 专) and others is not a mere nostalgia or a direct restoration of history, but rather an approach imbued with a subversive and self-mocking irony. Through the dazibao (big-character posters) format, the artists not only highlight the unique aesthetic of Chinese characters but also enable these politically charged linguistic symbols to acquire a more complex interpretative space within a new artistic context. The political context and social oppression conveyed by the dazibao (big-character posters), when filtered through the artists' hands, seem to transcend temporal and spatial boundaries, reemerging before the audience. Here, the text is no longer merely a vehicle for political propaganda; it becomes a profound reflection on culture, history, society, and even individual identity.

"Red, White & Black" (红 白 黑) is not only politically charged in its formal aspects, but it also presents the unique allure of Chinese characters within visual art through the aesthetics of linguistic symbols. The artists, through their exploration and innovation in the writing of Chinese characters, elevate them beyond their mere function as vehicles for information transmission, integrating them as aesthetic symbols into the broader artistic creation. The act of writing Chinese characters, particularly those displayed in the dazibao, whether in the precise regular script or the more impetuous cursive script, bears a distinct historical imprint. Their form, structure, rhythm, and cadence are imbued with a deep historical sensibility. This sensibility, in conjunction with the meanings carried by the characters, creates a mutual reflection between the characters' content and their emotional resonance, allowing the Chinese characters in "Red, White & Black" (红白黑) to transcend their role as mere symbols and transform into an "aesthetic experience" within the artistic composition.

More importantly, the artists, through this mode of writing, seek to achieve a dual realization of both cognitive and aesthetic value. In the exhibition, the audience is not only impacted by the visual sensation of color and the arrangement of text, but is also prompted to engage in a deeper level of reflection through the interpretation of Chinese characters as cultural symbols. To some extent, these works are not solely the creations of the artists; they also challenge the cognitive processes of the viewers. Upon encountering these works, the audience is first struck by the impact of color and form, and subsequently, through a more in-depth reading of the text, their cognitive engagement deepens, ultimately leading to a profound historical awareness and cultural identification. Wu Shanzhuan (吴 山 专) and his collaborators' creations, therefore, operate within this dual cultural and historical dimension, eliciting a renewed value of Chinese characters in contemporary art.

The artistic value of "Red, White & Black" (红 白 黑) lies not only in its formal avant-garde nature but also in the profound historical significance it carries. As China's first art exhibition centered around Chinese characters, its emergence signifies a pivotal breakthrough in Chinese contemporary art. This breakthrough is not merely a challenge to artistic forms but also a profound reflection on the contemporary social, historical, and cultural landscape of China. The historical consciousness exhibited by Wu Shanzhuan (吴山专) and his collaborators reveals an acute awareness of past painful experiences, as well as a deep concern for the future trajectory of society. As an artistic work, "Red, White & Black" (红白黑) is not solely a visual impact; it also serves as a profound reflection on history, culture, and societal transformation.

The avant-garde nature of art lies not only in the innovation of its visual language but also in its capacity to provoke emotional and intellectual shock and reflection in the viewer. Through the intertwining of form and content, the artists have successfully imbued the work with the depth of history, the complexity of politics, and the multidimensionality of culture, rendering "Red, White & Black" (红白黑) a unique narrative of China's social and historical landscape. This narrative is not merely an innovation in artistic language; it is also a reflection of historical and societal transformation, a conscious reckoning with the past, and a powerful call to the future.

Thus, it is evident that, akin to Sui Jianguo (隋 建 国), a group of Chinese contemporary artists, including Wu Shanzhuan (吴 山 专), have drawn inspiration from Robert Rauschenberg's artistic philosophy, techniques, and forms, demonstrating profound creativity and a unique spirit of reinterpretation. They do not engage in blind imitation; rather, they build upon Rauschenberg's innovative departure from tradition, blending the accidental with materiality, to imbue this artistic language with new life and a distinct Chinese imprint. It is through this cross-cultural exchange and fusion that the artistic creations of Wu Shanzhuan (吴 山 专) and his peers transcend mere technical imitation, and, through ingenious transformation and reconstruction, they construct a fresh mode of expression that carries both the cultural depth of China and the significance of contemporary art.

3.3 Zhang Xiaogang (张晓刚): A Profound Transformation in Artistic Themes and Content

Zhang Xiaogang (张晓刚), as one of the central figures of the Chinese "New Wave" art movement of the 1980s, has closely intertwined his artistic trajectory with the profound societal transformations of that era. At this pivotal historical juncture, he emerged not only as a vanguard of contemporary Chinese art but also as an ardent proponent of Western modernist artistic ideologies, particularly drawing inspiration from the artistic philosophy of Robert Rauschenberg. Rauschen-

berg's art provided Zhang Xiaogang (张晓刚) with a bridge between Eastern and Western cultures, from which he extracted nourishment, particularly from Rauschenberg's notions on the "relationship between art and life" and the "multiplicity of materials and forms". Through this, Zhang Xiaogang (张晓刚) re-evaluated and reconstructed his own artistic language, thereby reshaping his creative expression.

The artworks of Robert Rauschenberg often draw upon the mundane objects of everyday life as the foundational basis for his creative endeavors. Through his use of "ready-mades", Rauschenberg challenges the boundaries of traditional art, revealing the inextricable and intimate connection between art and life. By stripping everyday objects of their original functional purposes, he imbues them with new cultural significance. This artistic innovation transcends the constraints of conventional thought, liberating art from the confines of pure symbolism and idealized form. Rauschenberg's creative philosophy not only influenced Zhang Xiaogang's (张晓刚) understanding of artistic form but also implanted a profound seed within him -- the realization that art is no longer merely an aesthetic pursuit. It is intricately intertwined with life, history, society, and emotion, becoming a complex, elusive, and even ambiguous entity.

In the 1980s, China was undergoing profound societal upheavals. The transformation of culture and thought, the reconfiguration of social structures, and the isolation and confusion of individuals within this new order emerged as the most defining themes of the era. Like many other artists, Zhang Xiaogang (张晓刚) experienced the intense clash between traditional culture and modern thought. During this period, Rauschenberg's concept of the "ready-mades" provided him with a shortcut to break free from the constraints of conventional thinking, prompting him to reconsider and redefine the meaning and boundaries of art—particularly in relation to individual experience and collective memory. He came to realize that art is not merely the pursuit of lofty ideals or beauty, but is deeply rooted in the daily lives of individuals and the social realities they inhabit, encompassing profound reflections on human existence.

It was under the influence of this intellectual awakening that Zhang Xiaogang (张晓刚) created one of his most iconic works -- "Chinese New Year's Eve" (除夕夜 , 1989-1990). This painting, with its simplicity yet striking impact, poignantly conveys the isolation, desolation, and psychological collapse of the individual. The figure depicted is strikingly solitary, his form dominated by an oversized head, with a sickly, jaundiced complexion and an almost pathological emaciation. The geometry of his eyes and eyebrows presents an eerie, unnatural distortion, creating a visual shock that immediately immerses the viewer in a foreign, oppressive space. On the table before the figure, a knife, two playing cards, and an unlit candle are placed with detached precision -- seemingly mundane objects, yet imbued with profound symbolic meaning and emotional tension, heightening the sense of existential disquiet.

The atmosphere evoked by "Chinese New Year's Eve" (除夕夜) is profound and unsettling. Traditionally, the Chinese New Year is a time for family reunion and joyous togetherness. However, in Zhang Xiaogang's (张晓刚) work, this scene is suffused with loneliness and unease. The solitary figure, confronted by a knife, two playing cards, and a candle, exudes silence and doubt, as if contemplating a momentous, uncertain decision: will he, in this solitary night, seize the knife to harm himself or perhaps another? These seemingly ordinary objects, in fact, mirror the inner turmoil and psycho-



Figure 4: "Chinese New Year's Eve" (除夕夜 , 1989-1990) by Zhang Xiaogang (张晓刚)

Website Link:https://baike.baidu.com/pic/%E5%BC%A0%E6%99%93-%E5%88%9A/10216444/0/0e2442a7d933c895d1435f2b0e4064f082025aafaa1d?fr=lemma&fromModule=lemma_content-image#aid=0&pic=0e2442a7d933c895d1435f2b0e4064f082025aafaa1d

logical disintegration of the individual. In this painting, they transcend their status as mere objects and become vessels of emotion and choice, carrying the artist's contemplations on society and the profound depths of the individual psyche.

Zhang Xiaogang's (张 晓 刚) "Chinese New Year's Eve" (除夕夜) is not merely a depiction of solitude; it conveys a profound engagement with and exploration of complex emotions and human nature. The objects within the composition, though utterly mundane and quotidian, are arranged with such subtle precision that they convey an ineffable sense of tension. This emotional undercurrent, calm on the surface yet tinged with latent violence, is precisely expressed through the meticulous arrangement of details. Much like Rauschenberg, who through the collage of everyday objects melded the ordinary with the extraordinary and intertwined the personal with the social, Zhang Xiaogang (张晓刚) similarly constructs a weighty and intricate emotional terrain through these seemingly banal items. Within this space, the contradictions and conflicts between the individual's emotional and psychological realm and the social environment are woven together, creating an art space rich with tension and reflection.

Subsequently, Zhang Xiaogang's (张晓刚) artistic practice gradually evolved into a distinct visual language, in which he consistently incorporated quotidian objects such as beds, flashlights, and bathtubs. On the surface, these items may appear inconsequential, even trivial, yet they are intricately linked to specific memories and emotions of the individual. In his works, the relationship between these objects and the figures is not merely decorative; they bear symbolic significance, representing fragments of human emotion and traces of history. Through these objects, Zhang Xiaogang (张晓刚) constructs an artistic realm that is both figurative and abstract, allowing the viewer to peer beneath the surface of these objects and uncover the most fragile, painful, and profound aspects of human nature.

Zhang Xiaogang (张 晓 刚) contends that the political and historical undercurrents concealed within Robert Rauschenberg's work were not truly recognized until the 1990s. In his view, Rauschenberg's seemingly arbitrary collages and assemblages of "ready-mades" actually carried profound implications. Through his works, Rauschenberg, with a distinctly American blend of irony and humor, illuminated both the history and contemporary circumstances of the United States, while simultaneously reflecting the lived experiences of its people. This interpretation of Rauschenberg's art profoundly influenced Zhang Xiaogang's (张 晓 刚) own creative practice, prompting him to continuously explore and represent the intricate web of social relations, as well as the intertwining of history and memory. In Zhang Xiaogang's (张晓刚) works, one can discern a profound dialogue between the individual and society, between the past and the present. The seemingly ordinary objects and scenes often bear an ineffable emotional tension and serve as vessels of historical narrative, imbuing the work with a compelling sense of reflection and complexity.

Thus, Zhang Xiaogang's (张 晓 刚) artistic creation is not merely a formal exploration, but a profound expression of thought and emotion. In these works, art transcends the realm of mere aesthetic objects, evolving into a vibrant system of symbols that encapsulate the shocks of an era and the fluctuations of the individual psyche. Through the redefinition and reconstruction of everyday objects, his art compels us to reconsider the details and emotions embedded in our lives, to reflect on the impact of history, and to contemplate the fate of the individual. All of this is deeply rooted in his understanding and reinterpretation of Rauschenberg's artistic philosophy -- his acute perception of daily life, his ability to capture the complex emotions buried within human nature, and his masterful manipulation of artistic forms and materials. It is within this intellectual collision and artistic practice that Zhang Xiaogang's (张 晓 刚) work unveils a unique, intricate, and profound contemporary artistic language.

3.4 Ye Yongqing (叶 永 青): Rejecting the Elitist Notion of Art

Ye Yongqing's (叶 永 青) artistic creation is profoundly influenced by Robert Rauschenberg, yet this influence extends beyond mere formal and technical imitation; more significantly, it reflects a profound inheritance and response to Rauschenberg's artistic spirit and philosophical ideas. Unlike Rauschenberg, who used the language of modernist art to challenge traditional boundaries, Ye Yongqing (叶永青) expanded upon this influence by focusing on the quotidian and the philosophy of life, imbuing his works with a distinct Eastern perspective and profound cultural connotations. Ye Yongqing (叶永青) resonated strongly with the themes and subjects present in Rauschenberg's work, particularly his approach to incorporating "everyday life" into the artistic process, an aspect through which Ye Yongqing (叶永青) found a point of resonance with his own artistic practice.

Recalling his first encounter with Rauschenberg's solo exhibition, Ye Yongqing (叶永青) remarked that he was deeply shocked, particularly by Rauschenberg's transformative approach to turning the most ordinary and mundane objects and phenomena into artistic creations. This groundbreaking artistic concept profoundly challenged his traditional understanding of art. Rauschenberg's treatment of the "everyday" was not merely a superficial reproduction of commonplace items, but a profound exploration of human existence, social phenomena, and philosophical inquiry through these objects. This approach led Ye Yongqing (叶永青) to the realization that art is no longer an exalted entity removed from life; it is no longer confined to the mere expression of color on a canvas or the display of technical prowess. Instead, art should attend to every detail of life, confront its absurdities and burdens, and, from this engagement, excavate artistic value that

possesses both philosophical depth and spiritual resonance.

From Rauschenberg's art, Ye Yongqing (叶 永 青) derived immense creative impetus. He began transforming the myriad details and trivial objects of everyday life into the central themes of his work. In his pieces, commonplace items such as milk cartons, sanitary napkins, and coat hangers frequently appear on the canvas. These objects cease to be mere material presences; instead, they are imbued with artistic language and philosophical depth. Ye Yongqing (叶永青) is not content with evaluating the significance of these items through traditional artistic standards. Through his reimagining of these quotidian objects, he liberates them from their purely functional and utilitarian roles, allowing them to evolve into potent symbols within the artwork, filled with tension and meaning. Each object, each detail presented, becomes, much like Rauschenberg's artistic practice, a vehicle for expressing the complexities, absurdities, and philosophical nuances of life.

Ye Yongqing (叶永青) is particularly drawn to the free-spiritedness and playfulness conveyed by Rauschenberg in his artistic practice. According to Wittgenstein's notion -- "language is a game", and similarly posits that for art, then artistic language can also be considered as a game filled with infinite possibilities. In Ye Yongqing's (叶 永 青) creative practice, this playfulness manifests in the free transformation of form and the open-ended interpretation of content. He does not seek to create a standardized "answer", but rather uses his works to pose open-ended questions to the audience, inviting them to engage with the art and explore its deeper meanings through their own perceptions and understandings. In this regard, Ye Yongqing's (叶 永 青) artistic practice reflects a profound alignment with Rauschenberg's artistic language. Rauschenberg once remarked that his art must, at the very least, appear as interesting as the events unfolding outside the window, and this "realism" of art arises from its dialogue and interaction with the real world. Similarly, in his own creative endeavors, Ye Yongqing (叶永青) does not deliberately pursue formal perfection or rigidity; rather, he strives to find a path within the complexities and intricacies of everyday life that resonates with the viewer.

For Ye Yongqing (叶永青), art is not merely a form of visual expression; it is a profound exploration of the spirit and philosophy. Through his presentation of everyday objects, Ye Yongqing (叶永青) conveys to the viewer an attitude of engagement with reality: life is not merely an idealized pursuit; it is filled with absurdity, helplessness, and challenge. Yet it is precisely these seemingly meaningless details and phenomena that constitute the true face of our existence. Such honesty in art is a crucial insight Ye Yongqing (叶 永 青) drew from Rauschenberg. Rauschenberg once stated that his works "must at least appear as interesting as the things happening outside the window." It is this concept that inspired Ye Yongqing (叶永青) to shift his gaze from lofty ideals to the mundane realities of daily life, uncovering the infinite possibilities of art through his unorthodox approach to creation. The helplessness, absurdity, and bitterness of life do not stand in opposition to artistic expression; rather, they intertwine on Ye Yongqing's (叶永青) canvas, creating a unique aesthetic experience.

In Ye Yongqing's (叶永青) creative practice, the integration of the "everyday" with "art" is particularly pronounced. In his acrylic paintings, one often encounters objects and symbols that would be unimaginable in traditional art forms. These seemingly arbitrary and ordinary elements are seamlessly incorporated into his works, becoming indispensable components of the overall composition. Simultaneously, enigmatic and cryptic texts and symbols, akin to concealed incantations, are present -- often left unexplained, thereby granting the viewer limitless space for interpretation. This openness and freedom embody a significant artistic spirit passed down from Rauschenberg to Ye Yongqing (叶 永 青). It signifies that art is no longer a singular pursuit of beauty, nor a lofty spiritual ideal, but rather a profound experience that touches the essence of life. When confronted with these symbols and objects, the viewer can no longer rely solely on traditional artistic knowledge or frameworks; instead, they must engage in the interpretation of the artwork through their personal experiences and sensibilities.

Through this free and open approach to creation, Ye Yongqing (叶永青) not only challenges the constraints that traditional art imposes on form and content but also engages in profound philosophical reflection. He no longer views art as an idealized form of expression but as a tool for contemplation—a means of breaking conventions and challenging both self and societal perceptions. In his view, the power of art lies in its ability to explore, through meticulous form, the diversity of human existence, uncovering the contradictions and complexities of life, and, through this revelation, allowing the viewer to experience a spiritual jolt and intellectual awakening. Rauschenberg's artistic language, particularly his method of finding artistic material in everyday life, provided Ye Yongqing (叶永青) with a completely new artistic perspective, enabling him to transcend the boundaries of traditional art and reconsider the meaning and value of life itself.

Particularly in China, Ye Yongqing's (叶永青) artistic practice has introduced a fresh mode of thinking and insight into the domestic art scene. In a society deeply influenced by traditional culture, Ye Yongqing (叶永青), through the absorption of Rauschenberg's artistic philosophy, has dismantled the elitist and idealized frameworks of traditional art, proposing the notion that art can be intimately connected to ordinary people and everyday life. His works, with their seemingly mundane objects and absurd symbols, demonstrate that art is no longer a lofty and inaccessible pursuit but is instead deeply rooted in the soil of daily existence, serving as a form of spiritual expression that can be touched and understood

by all. This concept not only offers a new perspective for the development of contemporary Chinese art but also presents global art enthusiasts with a novel realm of reflection previously unexplored.

Ye Yongqing's (叶 永 青) artistic exploration represents a re-creation of Rauschenberg's artistic spirit. Through his focus on everyday life and reflection on reality, he has constructed a unique artistic language imbued with both philosophical depth and artistic impact. In his view, art should not merely serve as an idealized symbol but should have the courage to confront reality, daring to unveil the absurdities and complexities of life, and, through its form, impart profound philosophical meaning and emotional resonance. As he himself stated, "The purpose of art is not to seek a correct answer, but to remind us that life is also an interesting game, irrespective of right or wrong, rank or wealth." This sense of artistic playfulness and honesty is the most invaluable gift Ye Yongqing (叶永青) received from Rauschenberg, enabling him to transcend the role of an artist and emerge as a philosophical thinker, a keen observer of life, and a spiritual enlightener.

4. Conclusion

The re-creation by Chinese artists is both Sinicized and individualized. It transcends merely borrowing Rauschenberg's techniques of collage and assemblage in form, or incorporating the everyday objects admired by Robert Rauschenberg into the artistic realm. Rather, it involves a profound reflection on Chinese history, culture, and social realities, imbuing each work with traces of history, cultural weight, and the resonating voices of the era. In a distinctive manner, Chinese artists have interpreted the collision and fusion of Eastern and Western cultures, thereby imbuing the language of art with new layers and depth. By combining traditional symbols, imagery, and materials with avant-garde techniques of modern art, they present the intricate relationships between the past and present, tradition and innovation, and the individual and society.

In this creative process, artists such as Sui Jianguo (隋建国), Wu Shanzhuan (吴山专), Zhang Xiaogang (张晓刚), and Ye Yongqing (叶永青) engage not only in a dialogue with Western artistic ideologies but also in a complex and profound conversation with Chinese history and contemporary reality. Their works serve as both a reflection and a response to the societal transformations and historical sedimentations of China. The traditional Chinese symbols, totems, and cultural elements within their artworks are no longer merely nostalgic references; rather, through the regeneration and transformation facilitated by contemporary art, they radiate new meanings. This creative metamorphosis resembles an artistic "cultural renaissance", one that not only evokes a dialogue between history and the present but also turns each piece into a resonant space where history, society, and individual emotions converge.

Their artistic works are not merely collages of material and form; they are intricate assemblies of emotion and memory. Behind each piece lies the artist's inner world, a profound resonance of emotional turbulence and a heartfelt invocation of past recollections. In these works, the fractures of history, the pain of the individual, and the predicaments of society intertwine, presenting a complexity of emotion and a depth of thought. This resonance of emotion and dialogue with history imbue the works of Chinese contemporary artists with not only a visual impact but also an intellectual shock, provoking the viewer to engage in profound reflection and emotional resonance.

The artists referenced in this article each manifest their own distinctive artistic lexicon, creative style, and symbolic systems within the multifaceted development of contemporary Chinese art. Perhaps it is precisely the uniqueness and innovation of these artistic expressions that make it difficult to draw a direct, visual connection between them and the artistic movements sparked by Robert Rauschenberg in China during the 1980s. However, Rauschenberg, as a pivotal figure in the history of 20th-century art, has exerted a profound influence on the Chinese art world that transcends the surface-level interactions typically associated with his work. While Chinese artists have increasingly pursued a high degree of individualization and localization in both form and content, Rauschenberg's creative philosophy -- particularly his redefinition of the relationship between "everyday life" and "art" -- has provided these artists with significant philosophical inspiration, encouraging them to explore new realms in their individual artistic inquiries. Rauschenberg was not merely an artist, but a forerunner of thought, and his artistic language and conceptual framework represent an intellectual legacy that the Chinese art world has inherited. This legacy cannot be overstated, as it offers an inexhaustible reservoir of spiritual resources and creative stimuli for independent thinking and innovative pathways in contemporary Chinese art.

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Application and Research of Exhibition Design Methods in Urban Public Spaces ——A Case Study of Commercial Space Design in Jinan University Town

Qingqing Xu
DOI：10.69954/SOA020109

Abstract: This paper analyzes the multiple functions of the urban public space as a cultural display platform is analyzed and the key position and value of public space in modern urban planning are emphasized in this paper. The conceptual framework of urban public space display is constructed through interdisciplinary research, literature research, field research and deductive reasoning and the valuable experience and inspiration are provided by the analysis of successful cases at home and abroad to urban planners and designers.

In terms of specific design strategies, three methods (spatial nesting, structural cascade and morphological fusion) are proposed in this paper. The spatial nesting enhances the unity and identity of the space by visual multi-level and nesting effects based on the transparency principle. The structural cascade provides visitors with a comprehensive and layered spatial experience by clearly demonstrating the interaction between the structure and the potential structure. As for the morphological fusion, a unified and changing spatial experience is created by repeating and nesting spatial elements on different levels pursuant to the fractal philosophy.

The application of topicality, narrativity and multimedia interactivity of display design in the urban public space design is discussed in this paper. The introduction of topicality can give the public space a unique cultural identity and story background. The narrative design is capable of showing the memory and history of the city, telling the story of the community, reflecting the development vision of the city and showing cultural diversity. The application of multimedia interaction technology can greatly enrich the experience and interaction of space. With Jinan University Town commercial street public space as an example, how the above design methods is applied to the real case is shown. The needs of residents and students are met and the cultural display of Jinan is deepened by embedding the “parade corridor” into the strip square, integrating the concept of “72 springs” in Jinan and the design of cascaded structure and morphological fusion.

Keywords: Space Display Design; Spatial Nesting; Structural Cascade; Morphological Fusion; Interactive Design

1.Exhibition Design Practice of the Commercial Street in Jinan University Town

The Design Concept and Application of Spatial Nesting

The core of the spatial design in the commercial street of Jinan University Town lies in the innovative concept of the “Procession Corridor.” This design fully employs the principles of transparency and the concept of spatial nesting. In the central area of the commercial street, the “Procession Corridor” creates a visually layered and deep exhibition space with its unique matrix arrangement of bubble forms. Each bubble unit is both independent and interconnected, symbolizing Jinan’s “Seventy-two Springs.” Through a transparent design language, they collectively form a dynamic cultural landscape.

2.Layout Strategy of Structural Linkage

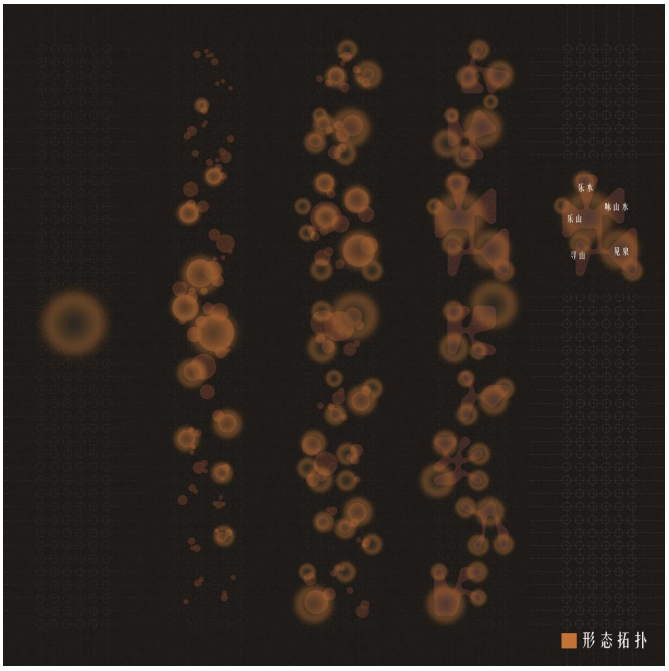


Figure 1: Morphological topology



Figure 2: Design of the Procession Corridor

Within this design concept, the "Procession Corridor" takes on a dual role: it serves as a core exhibition platform for the commercial street and as a crucial structural connection point. By adopting a matrix arrangement of bubble forms, it presents a unique aesthetic with rich visual layers and interwoven elements. More importantly, this corridor cleverly integrates multiple functional areas, such as markets, relaxation zones, and interactive experience areas. This structural linkage not only achieves a seamless physical connection of spaces but also fosters a deeper exchange and integration of community culture and economic activities.

3.Innovative Practices of Morphological

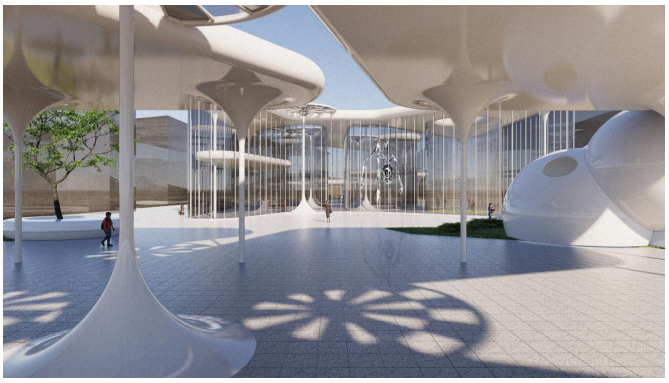


Figure 3: Structural space



Figure 4: Spring - Playfulness & Markets



Figure 5: Summer - Tents & Camping



Figure 6: Autumn - Art & Strolling



Figure 7: Winter - Sports & Ice and Snow



Figure 8: Night - Music & Evening Events

Integration

In the planning and design of the commercial street in Jinan University Town, "exhibition design" particularly highlights innovative practices of morphological integration. Under the theme of "Enjoying the Mountain," the designer skillfully merges the forms of natural rocks with architectural structures, creating a harmonious spatial experience. By mimicking the contours and textures of natural mountain bodies, the curves and folds of the building are brought to life, resonating visually with the surrounding natural environment and emotionally with the observer.

Cultural Expression through Narrative Design

In the spatial layout of the commercial street, narrative design enhances the experience of the audience by facilitating transitions between scenes, such as themed areas like "Searching for the Mountain," "Seeing the Spring," "Enjoying the Mountain," and "Enjoying the Water." Each scene acts as a narrative node, allowing the audience to gradually delve deeper into the culture and history of Jinan through spatial transitions and emotional guidance. This design approach not only enhances the narrative quality of the space but also boosts the audience's sense of participation and experience.

Integrated Application of Multimedia Interactive Technology

The application of multimedia interactive technology not only enhances the functionality and aesthetics of the commercial street but also fosters social interaction and cultural expression. Based on this innovative design concept, the commercial street in Jinan University Town has become an important platform for showcasing urban culture, promoting nighttime economies, and enhancing community cohesion.

Based on an in-depth study of the theories of "spatial exhibition" and "urban public spaces," along with analyses of representative urban cases, this paper proposes methods such as spatial nesting, structural linkage, morphological integration, and multidimensional exhibition. By applying these concepts and design methods to current urbanization efforts in China, they provide practical reference value for consolidating urban culture and shaping urban spirit. Exhibitions in urban public spaces have been offering a new perspective and effective methodology for creating unique urban identities and promoting urban cultural development, which holds significant importance for advancing overall urban construction.

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Artificial Intelligence Empowering Arts and Crafts ——On the Application of Artificial Intelligence in the Arts and Crafts Industry

XI Wen
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Abstract: This paper explores the application and influence of artificial intelligence technology in the arts and crafts industry, and analyzes the challenges and opportunities faced by traditional arts and crafts in the context of modern technology. Firstly, the paper outlines the importance of arts and crafts as a treasure of Chinese civilization and the necessity of innovative inheritance in the current era. Subsequently, the paper elaborates on the specific applications of artificial intelligence in the field of arts and crafts from three aspects: design, production, customization and promotion, and gives examples. In addition, the paper also analyzes and discusses the importance and implementation methods of the digitization of traditional crafts.

Keywords: Artificial Intelligence; Arts and Crafts; Customization and Promotion; Digitization; Intelligent Development

I. Introduction

Arts and crafts are the treasures of Chinese civilization and an important part of Chinese traditional culture. They contain the ideological wisdom and practical experience of the Chinese nation. Not only do they carry a profound historical and cultural heritage, but they are also renowned worldwide for their unique artistic charm and exquisite craftsmanship. Today, with the progress of the times, how to combine these excellent traditional crafts with modern technology and truly achieve the innovative inheritance requirements put forward by the national development strategy has become an important issue for us practitioners. The rise of artificial intelligence technology provides new technical support, as well as far - reaching significance and influence for the realization of this goal.

2. Intelligent Development of Arts and Crafts

Arts and crafts are a creative activity that involves making objects using natural materials and handicraft techniques. The products are usually daily necessities and decorative items to meet people's daily needs, and the created products have high practicality, commerciality and appreciation value （Rong,2024）.

Nowadays, in the period of rapid social development, arts and crafts products, like products in other industries, are facing the baptism of the ever - changing market. At the fleeting hotspots, various brands are vying with each other, constantly iterating their products to ensure their long - term survival and strive for a leading position.

With the widespread popularization of artificial intelligence, the production mode of traditional handicrafts is gradually or forced to change. Not only are the shoddy and backward technologies being eliminated, but also the handicrafts we have always been "proud of" are gradually losing their core competitiveness. Some techniques are too time - consuming, lack quality control standards, and cannot keep up with market demands. However, with the assistance of artificial intelligence and the improvement of practitioners' own qualities, gradually mastering and making good use of this new technology can give rise to an intelligent and mechanized production mode.

The emergence of artificial intelligence technology has created favorable conditions for the innovative and high - quality development of the arts and crafts industry (Fan et al.,2022).

3. Application of Artificial Intelligence in the Field of Arts and Crafts

3.1. Application at the Design Level

At present, artificial intelligence can complete the intelligent design of most products in the field of arts and crafts. Through continuous data collection, prompt correction, and self - learning, it keeps improving and achieving efficient design. Its main manifestation is the application of generative artificial intelligence:

3.1.1. Generative Artificial Intelligence

Artificial Intelligence Generated Content is an important symbol of the transition from the 1.0 era to the 2.0 era of artificial intelligence （Zhu,2023）.

AIGC - generative artificial intelligence refers to a technology that, based on artificial intelligence technical methods such as generative adversarial networks and large - scale pre - trained models, generates relevant content through learning and recognition of existing data and with appropriate generalization ability. The cumulative integration of technologies such as GAN, CLIP, Transformer, Diffusion, pre - trained models, multimodal technologies, and generation algorithms has led to the outbreak of AIGC. The continuous iteration and update of algorithms, the qualitative change in AIGC technical capabilities triggered by pre - trained models, and the multi - modal promotion of AIGC content extending in a polygonal manner have made AIGC more versatile and powerful.

3.1.2. Intelligent Design Assistance

（1）Application of generative artificial intelligence: Using the image recognition and deep - learning technologies of artificial intelligence, the unique design rules in the field of arts and crafts and the product effects of different material categories can be extracted from a large number of works, providing creative inspiration for designers. At the same time, through algorithm optimization, the automatic generation of patterns can be realized, improving design efficiency and making the design content more in line with contemporary market demands and aesthetic trends.

（2）With the gradual improvement of artificial intelligence technology, it can not only quickly provide scientific and reasonable color - matching schemes for works, but also, through targeted model training, enable artificial intelligence to further understand the product style required by designers. By adjusting multiple parameters such as shape control, material, and light effect, the design drawing can reflect an intuitive three - dimensional effect. There are also many platforms that can directly generate 3D models and very convenient settings.

（3）Author case:



Figure 1: Renovation Design for Crafts Factory – «New Hundred Birds Paying Homage to the Phoenix» Mural (2017)

Source: Design case by the author himself

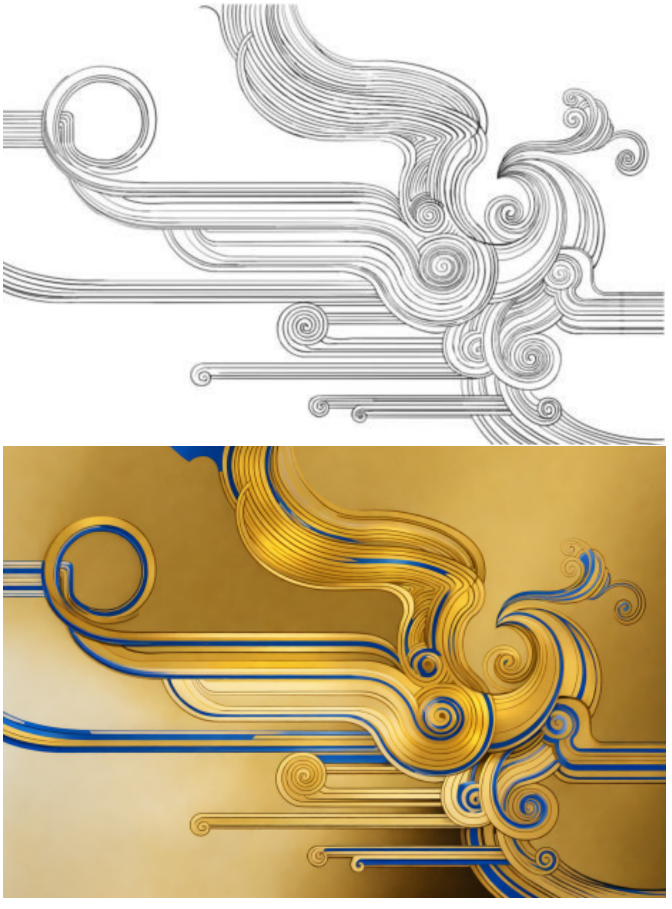


Figure 2: Renovation Plan of the Arts and Crafts Factory - «Phoenix Facing the Sun» Mural, created in 2024

Source: Design case by the author himself

In 2017, I was in charge of the "Decoration and Renovation of Building A Hall of Beijing Gongmei Group Crafts Factory" project. The design cycle for the large-scale copper sculpture mural "New · Hundred Birds Paying Homage to the Phoenix" was nearly a month. From design drawing to final material effect presentation, after several days of overtime, I used a mouse to mark the hand drawn sketch in a vector drawing software, sorted and redrawn it bit by bit, and then imported it into the effect software to paste the material and complete it. It can be said to be time-consuming and laborious. However, all previous design plans were indeed produced in this form. This year, the decorative mural "Phoenix Facing the Sun" on the exterior wall of the Innovation Studio of Beijing - level Masters in the Arts and Crafts Factory was completed by first drawing the line - draft sketch on a graphics tablet and then directly generating the effect through SD intelligence. The effect - generation process only takes dozens of seconds, and many renderings of various materials can be generated according to needs, so that the most satisfactory one can be selected for the plan submission.

It can be seen that by using the advanced production technology of generative artificial intelligence, designers have shifted from the original work mode of conceiving, drawing manuscripts, outlining, modeling, rendering, etc. to the way of generating images from text and generating images from images for creation. This has greatly improved the drawing efficiency and can also provide more plan options for customers within the cycle. In a sense, this reflects the concept of the improvement of the productivity of artificial - intelligence - assisted design.

3.2. Application at the Production Level

In the process of craft production, the processing technology changes with the change of material properties. When the material properties change, the processing technology adopted will also change. Therefore, in all dynasties, the arts and crafts industry has included a variety of categories, and even within the same category, the types of craftsmanship presented are ever - changing. The choice of different processing technologies will directly affect the shape and decorative effect of the final product. For example, for the same porcelain, if the firing method is different, the product texture and color will also change significantly. Another example is the Chinese lacquer, which can be subdivided into hundreds of specific techniques, presenting a dazzling array of features, each with its own characteristics... Therefore, this is also the content that artificial intelligence must learn when it enters the arts and crafts industry. Only by continuously enriching and improving our database can artificial intelligence better serve our industry.

Regarding how to truly implement advanced artificial intelligence into production, as of now, I think there are still many problems in various aspects. This has also become a topic that arts and crafts practitioners, especially front - line producers and managers of production - type enterprises, need to focus on studying in the long - term future. How to enable this special production industry of arts and crafts to achieve extensive and high - quality development, reduce the flaws in current handicrafts, increase the yield of good products, improve production efficiency and output, ensure that products have standardized quality standards and production parameters, make products of high quality and low price to meet the consumption needs of the contemporary public, further optimize the production process, achieve contemporary innovation at the technological level, and realize intelligent manufacturing is our common responsibility and the goal of our efforts.

Based on this goal, I think that future arts and crafts designers should not only make good use of intelligent tools for design work, but also be deeply aware of their own long - term development and the needs of the progress of the times. They should realize that designers themselves are not tools for generating images, but should always maintain leading concepts, enhance innovative thinking, conduct in - depth learning and bold attempts in the process of craft production, focus on strengthening research on the production management system level, and strengthen interdisciplinary cooperation.

3.3. Application at the Customization and Promotion Level

At this level, the currently mainly applied technology is multimodal artificial intelligence (Multimodal AI). This is a new type of artificial intelligence technology that breaks through the limitation of traditional artificial intelligence mainly relying on a single information source. By integrating and processing data from different modalities (such as text, images, sounds, videos, etc.), it achieves more comprehensive and in - depth information understanding and application. This plays a crucial role in the overall publicity of the traditional craft industry and the promotion of product sales.

3.3.1. Personalized customization service:

Using multimodal AI technology, it is possible to quickly collect and analyze user information, that is, to provide convenient personalized customization services for the arts and crafts industry. No matter what kind of craft it is, combined with the recommendation algorithm of artificial intelligence and big - data technology, personalized product customization services can be provided according to users' preferences and needs. Whether it is patterns, colors, or sizes, they can be designed and produced according to users' wishes to meet their personalized needs.

3.3.2. Intelligent market promotion:

Using the intelligent recommendation system of artificial intelligence and social media platforms, relevant information

about arts and crafts can be accurately pushed to potential users. By analyzing users' browsing records and interest preferences, products and information that meet their tastes are recommended to users, improving the accuracy and conversion rate of market promotion.

3.3.3. Digital humans:

There is a close connection between multimodal AI technology and digital human technology. The creation and interaction of digital humans often require the integration of data from multiple modalities, such as images, audio, and text. The processing and analysis of these data are exactly the strengths of multimodal AI. The development of multimodal AI has promoted the improvement of the multimodal interaction ability of digital humans. By integrating data from multiple modalities, digital humans can be more lifelike and achieve a more natural and smooth interactive experience. For example, in scenarios such as virtual customer service and virtual anchors, digital humans can give more accurate and personalized responses according to multiple - modality information such as users' voices, expressions, and actions.



Figure 3: Gongmei Selection Digital Live - streaming Room - Gong Xiaomei Introduces the Beijing Embroidery National Gift Work «Tang Women Playing Polo»

Source: Screenshot of a video from the official Douyin account of Gongmei Selection of Beijing Gongmei Group

4. Digitalization of Traditional Crafts

4.1. Definition and Significance of the Digitalization of Traditional Craft

The digitalization of traditional crafts refers to the use of modern digital technology to comprehensively and multi - dimensionally record and transform traditional crafts, converting them into digital information that can be stored, analyzed, and disseminated. This process not only helps to protect and inherit traditional crafts as a cultural heritage but also provides a scientific basis and source of inspiration for the innovative development of traditional crafts through data analysis and mining.

4.2. Main Means of the Digitalization of Traditional Crafts

（1）High - definition Photography and Videography: Through high - definition photography and video - recording equipment, the production process of traditional crafts is comprehensively recorded to ensure that every detail is accurately captured. These video and image materials can be used not only for teaching and research but also as digital archives for long - term preservation.

（2）3D Scanning and Modeling: 3D scanning technology is used to accurately measure, and model traditional craft works, generating 3D digital models. These models can be displayed and interacted with in a virtual environment, allowing audiences to appreciate the beauty of traditional crafts from all aspects and angles.

（3）Data Analysis and Mining: In - depth analysis and mining are carried out on the collected data of traditional crafts to extract the information and features therein. Through data analysis, the internal laws and aesthetic characteristics of traditional crafts can be discovered, providing inspiration for innovative design.

（4）Virtual Reality and Augmented Reality: Using virtual reality (VR) and augmented reality (AR) technologies, virtual production scenes and exhibition platforms for traditional crafts are constructed. Audiences can experience the production process and cultural connotations of traditional crafts immersivity by wearing VR headsets or using AR applications.

The collection and organization of these data are of long - term significance for the development of enterprises in the arts and crafts industry and also represent the future development trend. Digitalization will bring a new enterprise asset model. Through digitalization, enterprises can improve their own output and conversion efficiency of achievements, enhance their competitiveness in the contemporary market. Moreover, through diversified cooperation, data assets can be infinitely derived to create new products and can also conduct in - depth cooperation in many fields externally.

5. Conclusion and Prospect

The application of artificial intelligence technology in the field of arts and crafts not only provides new ways and methods for the inheritance and innovation of traditional crafts but also offers a new development prospect for achieving personalized customization and intelligent production. With the continuous improvement of technology, we have every rea-

son to believe that the treasures of traditional arts and crafts will shine more brightly under the empowerment of artificial intelligence. In the future, we look forward to seeing more applications of artificial intelligence technology in the design, production, and promotion of arts and crafts, injecting new vitality and impetus into the development of this field.

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Research on Quantitative Interaction Technology and Cross-media Experience Design

Zhehan Zhao,Fan Zhuo (corresponding author)
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Abstract: In today's era of interdisciplinary integration, cross-media technology and disciplinary research have become emerging research ranks, and the combination with experience design has opened up innovative exploration. Meanwhile, quantitative interaction technology has emerged under the influence of various technologies, bringing new opportunities for multidisciplinary and cross-media experience design. Through qualitative and quantitative research and case studies, this paper explores how quantitative interaction techniques can help cross-media experience design. It analyzes the concepts of quantitative interaction technology and cross-media experience design, describes the innovative effects of the integration of the two, and empirically analyzes "2933 Synthetic Pig Farm Rhapsody" as an example. Finally, it is proposed that quantitative interaction technology can help cross-media and cross-disciplinary innovative practice experience design to develop new interaction methods, enhance the emotional resonance of the masses and public understanding, improve the efficiency of experience, and promote the development of multidisciplinary integration and innovation.

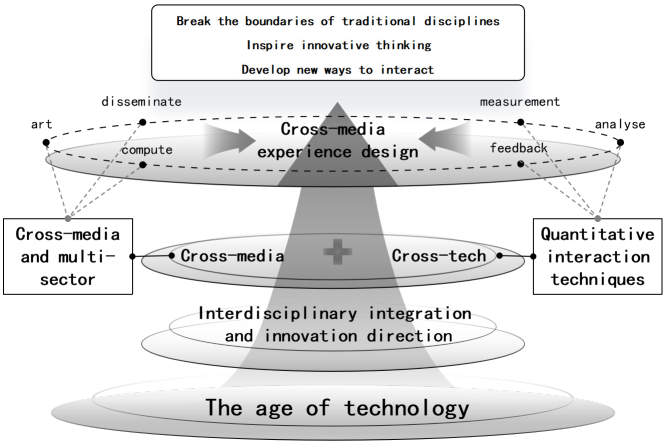
Keywords: quantitative interaction technology; cross-media practice; experience design; interdisciplinary integration

I. Introduction

Under the background of the current era of rapidly changing science and technology, the innovative research work of interdisciplinary integration is presenting a brand new development trend, possessing a more novel pioneering direction, but also facing many unprecedented challenges. As an emerging cross-discipline in this trend, cross-media skillfully integrates the knowledge and technology of communication, art, computer science and other fields, and closely connects the essence of different disciplines. Cross-media experience design is a bold and innovative exploration between the fields of communication and art. It tries to break down the barriers between traditional disciplines, combining the communication characteristics of media and the charm of art in a unique perspective and way, and bringing people an unprecedented experience. When the two are organically combined, innovative and unique experiences, products and services can be created, injecting new vitality into the market and meeting the increasingly diversified needs of people.

At the same time, with the rapid development of science and technology, a variety of cutting-edge technologies have emerged, which have had a profound impact on various fields. In the field of cross-media experience design, there are also many innovative combined technologies. One of them is quantitative interaction technology, which realizes precise and efficient personalized human-computer interaction through meticulous digital measurement, thorough analysis and timely and accurate feedback of the interaction between users and systems, bringing users a more intelligent, convenient and tailored experience. It can be seen that on the road of continuous expansion of multidisciplinary integration, despite the various challenges and unknowns, quantitative interaction technology is like a powerful force that can provide strong support for cross-media experience design research, help it realize more accurate and efficient interaction, and further promote the development of the field.

This paper will make comprehensive use of qualitative and quantitative research as well as case studies to explore in depth and comprehensively how to skillfully use quantitative interaction technology to help cross-media experience design develop more innovative interaction methods, give full play to its greater experiential effects, break down the boundaries



between traditional disciplines, and stimulate unlimited innovative thinking. In this way, it provides a more unique and novel perspective for the integration of multiple disciplines, thus enhancing the emotional resonance of the masses and public understanding, and ultimately promoting the dissemination and development of related disciplines in a wider scope.

2. Research on the application of quantitative interaction techniques in interdisciplinary experience design

In the field of interdisciplinary experience design, quantitative interaction technology is emerging as a key bridge connecting cross-media and user experience. From a theoretical perspective, this technology leverages digital measurement, analysis, and feedback of user-system interactions to enable precise and efficient personalized human-computer interaction. This, in turn, fosters interdisciplinary integration and stimulates innovative thinking. To further explore the feasibility and effectiveness of applying quantitative interaction technology in interdisciplinary experience design and to gain a comprehensive and accurate understanding, we employ both qualitative and quantitative research to investigate how various fields are experimenting with and experiencing this technology.

2.1 Qualitative research

In the complex ecosystem of interdisciplinary experience design, to understand how quantitative interaction technologies are integrated into and influence the design of intermedia experiences, we need to use qualitative research to help us delve into the essence of things and dig out the intrinsic meaning. Take the “MediaVerse” project as an example, it is an immersive experience product that combines cross-media and virtual reality (VR) technologies. It utilizes quantitative interaction technology to adjust the content and form of the media presentation in real time according to the user’s movements and gaze points in the virtual environment. For example, when the user approaches a key element in the virtual scene, the content will be expanded accordingly; when the user makes a specific gesture, the display form will change its style or layout. The key to the project’s success was the high degree of integration between technology and design. The development team fully understood the user’s demand for immersive experience at the early stage of design, and skillfully integrated quantitative interaction technology into the storyline and interactive links. Through accurate motion capture and real-time feedback, users feel as if they are in a multi-dimensional world full of creativity, which greatly enhances their sense of participation and experience. Once the product was launched, it was widely praised in various cultural exhibitions and new media activities, attracting a large number of audiences and effectively spreading the concept of multi-disciplinary and multi-media cooperation.

Through qualitative research, we gained an in-depth understanding of the practical effects in multiple fields, and distilled valuable information from the rich details, providing a multi-dimensional and deep perspective for a comprehensive understanding of the application of quantitative interactive technology.

2.2 Quantitative research

In this digital era, data has become an important basis for insight into the nature of things. Through quantitative research, we are able to transform the interaction behaviors between users and cross-media experience design products into quantifiable data indicators, reflecting the performance, laws and relationships of quantitative interaction techniques in practical applications. In this way, we can prove that quantitative interaction techniques have great potentials and roles in interdisciplinary experience design.

Case 1: For example, take the interactive 3D heart in Apple VisionPro as an example. In the interactive 3D heart application of Apple VisionPro, with its powerful hardware and visionOS system, the knowledge of the heart in the medical field is integrated with advanced mixed reality technology. In a learning effect test for medical students, students who used this interactive 3D heart application for learning scored 30% higher on average in the assessment of heart-related knowledge than those who studied in the traditional way. A survey of user experience found that more than 90% of users said that through the application, they have a deeper understanding of the structure and function of the heart, and are able to observe the internal structure and physiological function of the heart more intuitively, such as the heart’s beating rate, the speed of blood flow and other quantitative information can be clearly displayed. This not only provides a more efficient learning tool for medical education, but also proves

that quantitative interaction technology can present complex scientific knowledge to users in a more intuitive and vivid way in cross-disciplinary experience design, thus improving learning efficiency and effectiveness, and enhancing users' understanding and mastery of knowledge.

Case 2: Let's take the example of the music and media fusion interactive project utilizing big data and artificial intelligence again. In the field of music and media convergence and interaction, the use of big data and artificial intelligence technology realizes an innovative interdisciplinary fusion. By collecting a large amount of data on music works and music preferences of the audience, as well as media communication data, artificial intelligence algorithms analyze and learn. For example, a music platform uses big data to analyze data such as users' listening history, collection lists, and playing hours, and combines them with the characteristics of media communication channels to provide users with personalized music recommendations, whose recommendation accuracy rate is up to 80% or more, which greatly improves the efficiency of users in discovering their favorite music. In the performance of music-media integration, based on the real-time feedback data of the audience during the performance, such as the frequency of applause, the size of cheers, and the interactive data of the online media platform, the AI system can quickly adjust the style and rhythm of the music, as well as the way of the media display, in order to better satisfy the audience's preferences, which has resulted in the audience's satisfaction reaching more than 90%. This fully demonstrates that quantitative interaction technology can accurately meet user needs and enhance user participation and experience in the interdisciplinary experience design of music-media fusion, providing strong support for the interaction and resonance between music art and media communication, as well as the audience.

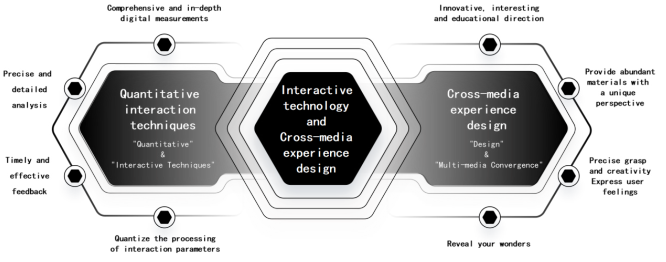
Through the qualitative research and quantitative research mentioned above, we understand the application of quantitative interaction technology in interdisciplinary experience design from multiple dimensions. Quantitative interaction technology shows certain potential in cross-media experience design, and this advantage of cooperation between multiple technologies and multiple disciplines, combined with user needs and design concepts, opens up new paths for experience design under the integration of multiple disciplines. This approach can stimulate more innovative possibilities and promote the widespread dissemination and application of cross-media communication concepts.

3.Quantitative Interaction Technology and Cross-Media Experience Design

In today's era of rapid technological advancement, the integration of interaction technology with interdisciplinary experience design has led to numerous innovations and explorations. At the same time, the concepts of "quantitative interaction technology" and "cross-media experience design" have gradually emerged, attracting widespread attention across various fields.

The term "quantitative interaction technology" has surfaced alongside the continuous and rapid evolution of technology. As human factors engineering has undergone a long process of development and reached maturity, its research focus has increasingly shifted toward the field of human-computer interaction. Meanwhile, the digital and intelligent era has surged forward like an unstoppable tide, profoundly transforming all aspects of people's lives and work. Driven by the demand for efficiency and high-quality experiences in this fast-paced era, the combination of "quantitative" and "interaction technology" has given rise to the new concept of "quantitative interaction technology."

Quantitative interaction technology aims to achieve precise, efficient, and personalized human-computer interaction by comprehensively measuring, analyzing, and providing feedback on user-system interactions. Specifically, this technology places great emphasis on quantifying various parameters throughout the interaction process. This means that aspects such as the frequency and duration of user operations, as well as the speed and manner of system responses, are all incorporated into a quantitative framework. By leveraging this data-driven approach, a deeper understanding of user needs and behavioral patterns can be achieved, allowing for targeted optimization of interaction experiences. As a result, users are provided with more convenient, comfortable, and personalized interaction experiences.



In the broader context of interdisciplinary integration and the growing demand for personalized and human-centered experiences, cross-media innovation has emerged as a groundbreaking, engaging, and educational approach to experience creation. It breaks away from the limitations of traditional single-medium experiences, seamlessly integrating multiple media formats to construct a rich, diverse, and interconnected experiential space.

In cross-media experience design, text, images, audio, video, virtual reality (VR), and augmented reality (AR) no longer exist in isolation. Instead, they work together, strategically

arranging content and interaction logic based on the unique characteristics and strengths of each medium. This synergy crafts immersive and personalized user experiences. Cross-media experience design greatly enhances user engagement, catering to the increasingly diverse needs of modern audiences. While single-medium communication has traditionally been limited, cross-media experiences fully activate multiple senses—vision, hearing, and touch—delivering a more multi-dimensional and profound impact.

For example, in a cross-media theatrical performance that combines live acting, on-site projections, and mobile interaction, the audience not only enjoys the actors' performances but also engages with the storyline through their mobile devices, interacting with characters in real-time. This deep level of participation fosters emotional resonance, creating memorable experiences that allow audiences to better appreciate cultural nuances.

The unique advantage of cross-media experiences lies in their ability to integrate and utilize multiple media formats, offering designers a wealth of creative resources and fresh perspectives. Experience design, with its precise understanding of user engagement and creative expression, translates cross-media knowledge into compelling and accessible experiences for the public. The fusion of quantitative interaction technology with cross-media experience design injects new energy into the field of experience design, introducing novel approaches and methodologies that enhance engagement, interactivity, and personalization.

4. Integration of Multiple Technologies with Cross-Media Experience Design

In the practical application of quantitative interaction technology, accurately collecting user interaction behavior data is crucial, as it forms the foundation for achieving a more precise interactive experience. This level of precision is made possible by specialized user behavior analysis tools such as Mixpanel and Amplitude. Known for their powerful data collection capabilities, these tools comprehensively track user interactions on websites and mobile applications. Like keen observers, they precisely capture and record details such as user clicks, scrolling patterns, operational sequences, and dwell time within an application.

Once these detailed datasets are obtained, the process of interaction design begins. To optimize design based on quantitative interaction technology, designers utilize various interactive software tools to create, edit, and test user interfaces and interaction flows. These tools offer a wide range of visual design functions and extensive libraries of interactive components, serving as a creative repository for designers. Leveraging these resources, designers can rapidly develop design prototypes and conduct realistic simulations and comprehensive testing of their interaction effects.

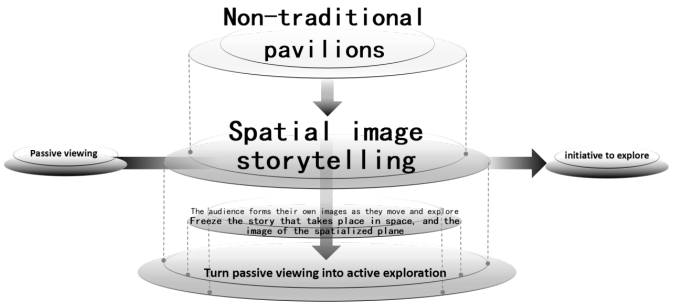
Additionally, quantitative interaction technology facilitates interdisciplinary collaboration in interactive expression, thanks to powerful design software such as Sketch, Adobe XD, Figma, and Axure RP. Sketch, for instance, is specifically tailored for interface design, featuring an intuitive and user-friendly interface along with robust vector graphic editing capabilities, making it highly favored among UI designers. Meanwhile, Axure RP stands out as a professional prototyping tool that provides diverse interactive effects and dynamic panel functionalities, enabling designers to create high-fidelity interactive prototypes. These high-fidelity prototypes play a crucial role in communication and collaboration among product managers, interaction designers, and development teams, ensuring a shared and clear understanding of interaction logic and final design outcomes throughout the project.

This interdisciplinary integration serves as a bridge, organically connecting software and achievements from different fields, paving an engaging and innovative path for cross-media experience design.

For example, in the field of smart environments, rigorous quantitative analysis and well-constructed interaction technology can bring cross-media experience concepts to life through virtual reality (VR) or augmented reality (AR). In VR and AR applications, quantitative interaction technology demonstrates outstanding performance, enabling natural and precise interactions between users and virtual or augmented environments. Hand-tracking technology, for instance, utilizes advanced sensors and algorithms to capture users' hand movements and gestures in real time, swiftly and accurately translating them into corresponding actions within the virtual environment. A user can effortlessly swipe their fingers to switch between different media contents in a virtual cross-media exhibition space or interact with virtual media elements using specific gestures.

This interaction method significantly enhances the sense of immersion and engagement within virtual or augmented environments, making users feel as though they are truly navigating a multidimensional world of creativity. Through this highly immersive experience, users can gain a deeper and more intuitive understanding of cross-media innovations, transforming abstract and complex cross-media communication concepts into vivid, engaging, and easily comprehensible experiences.

5. Case Study – 2933 Synthetic Pig Farm Rhapsody



In exploring the practical application scenarios of the integration of quantitative interaction technology with cross-media experience design, we use the work 2933 Synthetic Pig Farm Rhapsody as an example to demonstrate the key role and profound significance of quantitative interaction technology in the interdisciplinary experience design field.

This work uses quantitative interaction technology, among other methods, to design, construct, and improve biological systems and components, creating an entirely new functional gaming exhibition space. It expands the scope of its application, sparking numerous reflections on ethical issues and the future direction of development. At its core, the project addresses synthetic biology, employing cross-media experience design techniques. Through this specific practice, it reveals the urgency of addressing potential ethical and moral crises in an increasingly expanding interdisciplinary field.

The designer employed quantitative interaction technology to create a dual-mode exhibition (online and offline), innovatively incorporating spatial imaging narrative techniques to allow visitors to engage in the exhibition as active participants. This innovation completely redefines the traditional passive viewing model of exhibitions, transforming visitors into active explorers. As they move through the exhibition, their actions and interactions generate unique images, almost making them the creators of the exhibition's story, deeply immersed in the environment being constructed.

The layout of the exhibition space includes six distinct areas: the product display room, publicity hall, R&D workshop, production workshop, conference room, and control room. In each area, interactive segments based on the "synthetic pig" story data, scripts, and other elements are designed to engage visitors. For example, in the product display room, interactive sessions powered by quantitative interaction technology allow visitors to gain a more intuitive understanding of the characteristics and applications of synthetic biological products. In the R&D workshop, simulated interactive experiences of the research and development process let visitors feel the challenges and hardships of scientific exploration.

Each exhibit uses quantitative interaction technology to provide visitors with a rich and in-depth educational experience, encouraging deep reflection and engagement with the ethical and scientific concepts underlying the exhibit. Through this, 2933 Synthetic Pig Farm Rhapsody exemplifies how the integration of quantitative interaction technology with cross-media design can foster both intellectual engagement and ethical consideration, pushing the boundaries of traditional exhibitions and enhancing the user experience.



Through the analysis of the case *2933 Synthetic Pig Farm Rhapsody*, we can clearly see the multifaceted and significant role of quantitative interaction technology in cross-disciplinary experience design. On one hand, it significantly enhances audience engagement and immersion, allowing visitors to delve deeper into the thematic atmosphere conveyed by the exhibition. It also improves the efficiency of the visit, helping audiences acquire richer and more valuable information within a limited timeframe.

On the other hand, quantitative interaction technology provides precise and reliable foundational technology for creative work across various fields, offering new ideas and methods to address the challenges of interdisciplinary collaboration. It facilitates smoother integration between different disciplines, promoting the development of cross-disciplinary fields. Moreover, this innovative design approach greatly enhances the dissemination effect of the project, drawing more attention to the scientific value and intellectual considerations embedded in the cutting-edge cross-media approach. In doing so, it achieves a dual success: the effective transmission of knowledge and a superior audience experience.

Ultimately, this case exemplifies how the integration of quantitative interaction technology with cross-media experience design not only fosters deeper user engagement but also drives forward interdisciplinary collaboration and innovation, benefiting both the creators and the audience.

6. Conclusion

Through detailed exploration and analysis of various aspects, we have come to a clearer understanding that, within the current era, quantitative interaction technology has become an inevitable product, as well as an essential method for driving

the development of multiple fields.

Quantitative interaction technology, with its unique advantages and innovative features, has organically integrated with various fields, such as cross-media experience design, bringing significant positive impacts on improving the efficiency of user experience. In today's rapidly advancing technological age, the convergence of different fields has become an unstoppable and inevitable trend. The intersection and integration of different disciplines and fields not only give rise to new knowledge systems and technical approaches but also provide new perspectives and solutions to complex real-world problems.

In the face of this inevitable trend, what we must do is not merely adapt passively but actively and quickly respond. Each field should leverage its unique characteristics and strengths to explore effective pathways for collaboration with other disciplines. For example, by taking full advantage of quantitative interaction technology, we can proactively address the various challenges encountered in the process of multi-disciplinary integration. By precisely digitizing, analyzing, and providing timely feedback on user-system interaction behaviors, we can achieve more efficient, personalized human-computer interaction, significantly improving the overall efficiency of cross-media experience design and other interdisciplinary collaborations.

This enhancement of efficiency is not only reflected in daily workflows and project progression but, more importantly, injects powerful momentum into the entire innovation process. With the support of quantitative interaction technology, various fields can collaborate more smoothly, breaking traditional disciplinary boundaries and sparking creative collisions. As professional knowledge and technical means from different fields merge, they give rise to more novel ideas and solutions, advancing the overall progress of projects and promoting innovation in all directions. This, in turn, brings continuous vitality and momentum to societal progress and development.

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The Combination of Philosophy and Matter -Ancient Chinese gold and jade

Qijun Wang
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Abstract: Ancient Chinese jade, ivory and gold and silverware are treasures of traditional craftsmanship, each with its own unique charm. Jade is famous for its warm texture and exquisite carving. Since the Neolithic Age, it has carried rich cultural connotations such as etiquette and morality. The shape has developed from simple jade and jade cong to complex and diverse figures and animal shapes. The craftsmanship covers relief and through carving, etc., reflecting the ancient people's respect for the natural beauty of jade and the pinnacle of carving skills. Ivory ware, with its delicate texture of ivory, shows the ultimate fineness in carving, and is often used in study utensils, ornaments, etc. Its production reflects the high level of ancient craftsmen's micro-carving, and is also influenced by the aesthetics and social customs of different dynasties. The gold and silver wares are highlighted by the gorgeous luster of precious metals, and they integrate various techniques such as casting, hammering, and inlay in the production process. From practical wares to decorations, they not only reflect the luxurious life of the royal family and nobles, but also contain beautiful meanings such as auspiciousness and wealth. Their shapes and decorative styles continue to evolve with the changes of the times, providing a vivid portrayal of the development of ancient social economy, culture, and craftsmanship.

Keywords: Jade Ware Processing, Ivory Carving, Hammering of Gold and Silver Wares, Material Characteristics, Historical Process

overview

Jade has a long history and profound cultural significance in Chinese culture, and is widely loved and cherished. Europeans and Americans have a lower liking for jade than Chinese, which is mainly due to cultural nuance. In China, jade has a deep cultural tradition and symbolic meaning, and is regarded as a symbol of auspiciousness, nobility and perfection. Golden jade, golden mouth jade, golden branches and jade leaves, jade is always together with gold, a precious or beautiful thing, is considered to bring good luck and blessing. Therefore, the use of jade and gold to make jewelry and ornaments also holds people's yearning and blessings for beauty. However, in European and American cultures, gemstones such as diamonds, ruby and sapphire are more popular, they represent luxury and status. The Chinese people's love for jade not only stems from its aesthetic characteristics, but also from the profound philosophical and cultural connotations carried by jade in Chinese tradition.

The Chinese people's use of gold and jade has spanned from the primitive era to modern times. The craftsmanship, patterns, shapes, and other decorative styles of gold and jade artifacts in various historical periods comprehensively reflect the social and cultural features and aesthetics of those eras, thus containing rich historical and cultural information. In addition, almost from the very beginning when gold and jade were first used by people, due to their unique textures, they became symbols of social status and rank in ancient Chinese society. In ancient society, there were strict regulations regarding the gold and jade artifacts worn by people of different ranks, covering aspects such as materials, shapes, patterns, forms, sizes, and even the body parts where they were worn. This was an integral part of traditional etiquette and laws.

Both the Confucian cultural system and the Taoist cultural system hold gold and jade in high regard. According to Taoist theory, gold and jade, substances formed over hundreds of millions of years, are embedded in nature, integrating the essence of the sun and the moon. They are the crystallization of the vital energy of heaven and earth and are also peaceful and natural substances that are in harmony with nature. This aligns with the Taoist concept of pursuing the way of nature

and living in accordance with it. Confucius in the Confucian school said, "Jade represents the harmony of benevolence." He believed that jade possesses five noble virtues: benevolence, righteousness, wisdom, propriety, and faithfulness. Jade is pure and gentle in texture, maintaining its quality even when surrounded by stones, and it also has the characteristic of toughness. Gold, on the other hand, is precious and rare, symbolizing the noble imperial power. It also has the qualities of solidity and purity, and is used as a metaphor for people's moral cultivation. It advocates that a gentleman should always maintain inner purity and firmness to resist all external temptations. Promises that are as valuable as a thousand pieces of gold and the spirit of "rather be a broken piece of jade than a whole tile" are not only qualities that a gentleman should possess but also symbols of the national spirit. Therefore, the qualities of gold and jade are widely loved and respected among the literati class and have become symbols of perfect virtues.

In the philosophical system of traditional Chinese culture, jade is a carrier with a long historical heritage, rich cultural connotations, and multiple symbols. People from different social classes and identities have different beautiful expectations and spiritual sustenance associated with gold and jade artifacts. Through wearing and using gold and jade artifacts, people gain corresponding understandings and follow corresponding etiquettes. It can be said that the classes and etiquette norms represented by gold and jade reflect the understanding of etiquette within the feudal hierarchical system and the Confucian knowledge system. People's emphasis on and love for gold and jade artifacts also reflect their yearning for good qualities and a better life, as well as their external materialized recognition of the philosophy of traditional Chinese culture.

1. Rituals are produced because of jade, and the wisdom of the ancients wearing jade:

The history of worshiping jade can be traced back to the Neolithic Age, which is seven or eight thousand years ago. Since ancient times, people have made and used jade as a ceremonial vessel for worshiping gods, not just as an ornament, but because people wear jade not just for its decorative effect, but to pray for the blessing of the gods. It is also because of this that people also set up a large number of jade utensils in tombs to accompany the tomb owner and to protect the tomb owner from eternal life and bliss. It can be seen that jade has profound cultural and religious significance in traditional Chinese culture, and is considered to have the role of warding off evil spirits, praying for blessings and showing status.

In the ruins of the Neolithic Age, such as Hemudu Culture, Hongshan Culture, Liangzhu Culture, etc., a large number of jade artifacts have been unearthed, indicating that the jade production technology at that time was quite mature. In some high-level mausoleums unearthed, a large number of jade artifacts have been unearthed, and the types are quite rich. There are jade cong and jade huang for sacrifice, jade masks for burial, and jade necklaces. It can be seen that jade artifacts have been used for sacrifice, decoration, and symbolize high-level social status. At this time, the jade processing has also had a high technical level. The yellow jade dragon unearthed in the Hongshan Cultural Site has a round shape and a harmonious proportion. On the slender curved jade decoration, the shape and line carving decoration of the head part are very fine. In the Dawenkou cultural site, exquisite jade bracelets, rings and string ornaments were also unearthed. At the same time, ivory combs, ivory cong and other products unearthed have been inlaid with turquoise, which shows the production and processing technology of jewelry at that time.

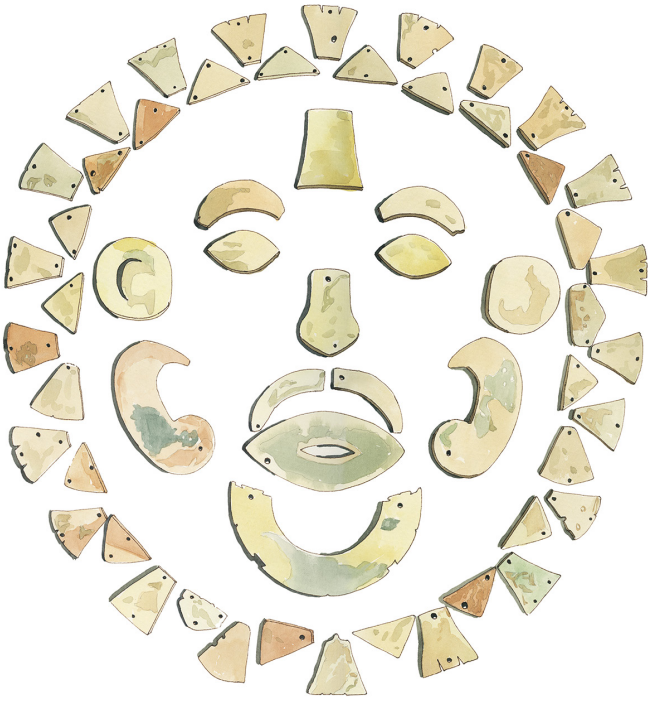


Figure 1: Western Zhou, embellished jade mask

During the Xia, Shang and Zhou Dynasties, the craftsmanship of jade was further developed, and jade was given more political and cultural significance. At this time, the technical level of jade production has been greatly improved. In addition to being used as ceremonial utensils and funeral items, it has also begun to be used more by the royal family and nobles as daily ornaments. The Book of Rites records that "a gentleman does not go without a reason," which means that if there are no special circumstances, a gentleman should wear jade ornaments with him, because in traditional Chinese culture, jade is respected by mainstream culture as a symbol of noble quality. But the jade referred to here is not a jade pendant of

later generations, but an accessory set up in groups, hanging in front of the chest and abdomen, and sagging down to the legs. The chest and abdomen accessories unearthed in the Western Zhou Dynasty are made of jade rings, various curved jade pipes of different sizes, agate, refined coal and many other components of different materials, and at most hundreds of components are strung together. Not only are there many components, but also the combination is fine. These components composed of many jade parts, worn on the person, swing and collide with each other as the person moves, making a sound, so people are required to move slowly and not move too much, naturally showing an elegant posture. It can be seen that the jade ornaments worn in groups at this time are not only a ceremonial device to show their identity, but also play a role in controlling their walking gait and keeping people balanced and elegant. This also opened the first river to control people's actions with ornaments, and was inherited by future generations, which can be said to be the wisdom of the ancients.

It can be seen that there are already craftsmen or workshops making jade, specializing in the production of various jade items. There are nearly 600 pieces of jade unearthed in Fuhao Tomb in Yinxu, and 1,300 pieces of jade and stone unearthed in the Western Zhou Tombs in Rujiazhuang, Baoji, Shaanxi. The jade unearthed in these tombs has both tools, such as jade knives, jade daggers, weapons such as jade gongs, and ritual items such as jade huang and jade gui, and more accessories. By the late Shang Dynasty, there were more types of jade, and the production was particularly exquisite.

The Kneeling Jade Man in the Tomb of Fu Hao is considered to be one of the representative works of Yin Shang plastic art. It is a jade carving artwork of the late Shang Dynasty unearthed from the Tomb of Fu Hao in Yinxu, Anyang, Henan Province in 1976. The Jade Man is 7 centimeters high, carved from yellow-brown jade, and is made of selected Xinjiang Hetian jade materials. This material is hard and delicate in texture, which requires extremely high carving skills. The Jade Man adopts three-dimensional round carving techniques and is decorated with line engraving to show the image of a figure who is kneeling. The Jade Man has a long and narrow face, thin eyebrows and big eyes, a wide nose and a small mouth, and a solemn expression. The figure is wearing a long collar robe, the sleeves are narrow and long to the wrist, the waist is wide, there are long "knees"(Bi xi) hanging in front of the abdomen, the shoulders are decorated with animal patterns in the shape of ministers, the right leg is decorated with S-shaped snake patterns, and the back is inserted with a wide handle in the shape of a cirrus cloud, and the overall bearing is graceful. The ornaments on the jade man are beautiful and the clothes are gorgeous, especially the wide handle-shaped utensils worn at the waist, which have a special shape. The crown of the jade man is particularly peculiar, much like silk products. The difficulty of carving the jade man kneeling in the tomb of Fuhao lies in its comprehensive requirements for materials, technology, details, artistic expression, cultural significance and innovation. The jade man's expression is solemn and solemn, the clothing is gorgeous, and the ornamentation is exquisite. All these require the sculptor to possess profound artistic accomplishment and creativity.

2. The top jade ware used for 400 years - golden thread jade clothes

At this time, not only some shapes of jade were fixed, but also some shapes, patterns, and corresponding meanings of jade were relatively fixed, which were followed for thousands of years. For example, the embellished jade mask unearthed in the tombs of the Western Zhou Dynasty was composed of many jade pieces. There were perforations on the small jade pieces, which were built according to the image of the human face and connected together to form a mask, covering the face of the tomb owner. This practice of using jade to protect the deceased, in the "Zhou Li" on the use of jade in the emperor's tomb has detailed regulations: "Cungui, Zhang, bi, Hu, Huang's canal eyebrows, Shubi Cong to underwrite the corpse", we know that the jade Huang is placed on the feet, the jade is placed on the back, the abdomen is placed in the jade cong, the fine provisions can be seen, but also in the highest level of the emperor's tomb using a large number of jade, at that time has formed a set of rigorous ritual system, but also for the Chinese ancient tomb civilization followed by the Chinese high-level tombs of the necessary burial goods, but also the ancient jade in the most cattle jade products thus born, that is, golden thread jade clothes.

According to Xijing Magazine, emperors of the Han Dynasty were buried with "pearl jade boxes," which were shaped like armor and connected with gold wires. This "jade box" is what people call golden thread jade clothes in daily life, and was used as a noble ceremonial vessel and a symbol of status.

The golden thread jade clothes are made up of many jade pieces and metal wires (gold, silver, copper or silk strands). The jade pieces of the jade clothes are green, gray-white, light yellow-brown, etc. The jade clothes are all composed of Xinjiang Hetian white jade and sapphire, which are warm, crystal clear and translucent. The golden thread jade clothes are divided into headgear, face cover, front and rear pieces of tops, left and right sleeves, left and right gloves, left and right trousers and left and right foot covers. The appearance is the same as that of the human body, and each part can be separated, similar to modern clothing. The Han Dynasty believed that jade could immortalize the corpse, so the golden thread jade clothes were not only a status symbol, but also reflected the ancient pursuit of immortality.

Each piece of jade clothing is customized according to the ra-

tio of the human body 1:1. The jade worker may first make a wooden model that is the same as the human body, and draw vertical and horizontal rows on the model according to the different parts of the human body to determine the size and shape of the jade piece. Then there is the processing of jade: the jade is sawed into different-sized flakes according to the shape delineated on the model, with a thickness of about 0.2-0.35 cm. Then, the sand drilling method of sand grinding is used to drill holes in the corners of different parts of the jade piece. Some holes are only 1 mm in diameter. Each jade piece should be polished 360 degrees without dead ends to show the luster of the jade.



Figure 2: Han Dynasty, Animal face pattern sapphire auxiliary head

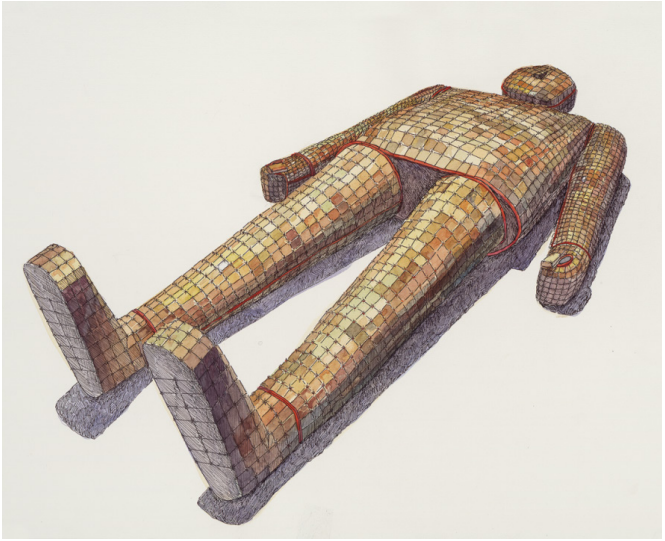


Figure 3: Han Dynasty, Golden Thread Jade Clothes, Xuzhou City, Lion Mountain, Chu King Tomb Unearthed

At the same time as the processing of the jade sheet, the "golden thread" should be made. The gold is first beaten into gold sheets, then cut into filaments, and finally several strands of gold wire are screwed into a strand of combined gold thread, similar to the method of cotton thread spinning into yarn and then weaving into thread. According to the finished product of the golden thread, it is speculated that the heat treatment process of annealing may be used during the processing, so that the diameter of the cross-section of the gold wire is only 0.08-0.14 mm. After the gold wire is made, it is woven together by different methods such as cross-type, set-type, parallel-type and connection-type according to different parts of the jade coat. According to the records of the "Post-Han Book · Etiquette Chronicle", the jade clothing system clearly divides the three grades of golden, silver and copper strands according to the different status grades.

Golden thread jade clothes were the funeral clothes worn by emperors and high-ranking nobles in the Han Dynasty (206 BC-220 AD) after death, and their appearance was the same as that of the human body. Golden thread jade clothes have been found in many Han Dynasty tombs, among which the famous one is the golden thread jade clothes of Zhongshan Jingwang (Local vassal kings) Liu Sheng unearthed from the Han Tomb in Mancheng, Hebei Province. The most exquisite craftsmanship, exquisite design and seamless splicing, a total of 2498 jade pieces and 1100 grams of gold silk. The jade clothes of the Chu Han royal mausoleum in Lion Mountain, Xuzhou, Jiangsu Provence are adorned with 4248 jade pieces of various sizes and 1576 grams of gold silk. The production process of golden thread jade clothes is extremely cumbersome, the materials used are extremely precious, and the whole process consumes huge manpower and material resources. Although it has high value, it has also become the focus of grave robbers' attention, resulting in the theft and destruction of mausoleums. In the third year of the Yellow Dynasty (222 AD) in Cao Cao's Wei Kingdom, jade clothes were banned, which marked the end of more than 400 years of production and use of golden thread jade clothes. Although this is the case, the tradition of jade burial has not ended. Jade cicadas, jade pigs, and nine orifice plugs are still used in tombs. The jade cicadas are usually contained in the mouth, the jade pig is held in the hand, and the nine orifice plugs are respectively plugged in the eyes, nostrils, ears, mouth, genitals, and anus. This practice has been preserved as a burial ceremony since then and has been used by successive dynasties.

3. Precious jade

During the Spring and Autumn Period and the Warring States Period, the production and use of jade reached a peak, and the types and patterns of jade became richer and more diverse, and the symbolic significance of jade's social status became more obvious. The most famous story of this period is the story of the He's Bi: According to legend, the He's Bi was

first discovered in Jingshan by Bianhe of the State of Chu in the Spring and Autumn Period, but was judged by experts at that time as an ordinary stone, and Bianhe was severely punished for it. It was not until King Wen of Chu succeeded that the stone in Bianhe's arms was re-polished to find its true value, so it was named The He's Jade (The Jade of He Shi). After King Zhao of the neighboring country learned of it, he proposed to exchange the He's Bi with fifteen cities. King Zhao sent Lin Xiangru to the State of Qin, so there was the allusion of "returning to Zhao in perfect condition". This story has been passed down through the ages reflects the ancient people's admiration for integrity, wisdom and courage, and also reflects the complex relations and struggles between vassal states during the Warring States Period. It can be seen that jade was precious at that time.

Jade in the Tang and Song Dynasties paid more attention to artistry and decoration, the production technology of jade was more refined, and the decoration and shape of jade were more diverse. There were two main sources of jade in the Tang Dynasty, one was the jade transported by tribute, which is now produced in Hotan, Xinjiang; the other was the jade paid by various places, such as the Min jade paid by Xinxi (now Xixian County, Henan Province) in Caizhou at that time, the Lantian jade in Shaanxi, the Xiuyan jade in Liaoning Province, and the Dushan jade in Nanyang, Henan Province. Hetian jade is warm and has almost no impurities, so it is revered as a noble jade, but it is not easy to come by. During the Tang Dynasty, the ritual jade used by the royal family also once used Min jade as its replacement. In many ancient books of the Tang Dynasty, there are descriptions of jade products, such as jade boxes, jade boxes, jade flutes, jade Xiao, etc., and many horse harnesses are also decorated with jade. However, in addition to the above varieties, the jade described in these books may not actually refer to real jade, but also include other high-quality stones. In the "History of the Tang Dynasty", it is recorded that the Taiqing Palace of the Emperor of the Tang Dynasty is set with jade carvings. According to research, it is actually from the white stone on Taibai Mountain, because the stone is delicate and flawless, just like beautiful jade.

According to the system of the Tang Dynasty, only officials above the third grade could wear jade belts, which shows that all kinds of jade are still the ornaments of the royal family and high-level nobles. There is a story recorded in "Youyang Miscellaneous" that Emperor Xuanzong of Tang blamed his subordinate country for not paying tribute to the jade, and the subordinate country replied that the jade was robbed by Xiao Bolu on the pilgrimage road. The emperor was so angry that he sent 40,000 troops, and finally "slaughtered the city, kidnapped 3,000 people and their pearls and returned". According to historical records, Emperor Xuanzong of Tang also used Lantian green jade to make jade for Yang Guifei(imperial concubine), which shows that a generation of emperors could not use Hetian jade at will. This situation was verified in the tombs of the Tang Dynasty, because the number of jade products unearthed in the tombs of the Tang Dynasty was small, and small accessories were the main ones.

In the Song Dynasty (960-1279), the royal family set up a workshop called "Jade Court", specializing in the production of jade, and from the country's ritual utensils to the decoration of daily cane heads to all kinds of jewelry, so it has a higher technical level, and the carving patterns are more complex and exquisite. Since the problem of the shortage of jade resources at this time has not been completely solved, the craftsmen began to make up for it through technical means. Some jade materials that were slightly flawed in quality were used to carve exquisite jewelry. The craftsmen could use the change of jade color to carve the corresponding shape, thus forming colorful and exquisitely carved jade products. A phoenix-eared white jade cup in the Southern Song Dynasty (1127-1279) was carved from a piece of white jade. The jade cup had a straight mouth, a deep abdomen, and a small ring foot. The bottom of the ring foot was engraved with the word "Shi"（氏）, and the cup wall was thicker. Both sides of the abdomen are decorated with an ear, which is phoenix-shaped. The phoenix mouth holds the edge of the cup, the wings are spread and attached to the wall of the cup, and the tail is connected with the cup body as a whole. The outer edge of the cup mouth and the ring foot are each decorated with a circle of back lines, and the cup body is decorated with four curved lines, which are embellished with patterns to form a pattern on the body, and these patterns start from the phoenix tail on both sides, and are treated as an extension of the phoenix tail on the cup body. The work is novel in shape and ingenious in decoration, which shows the high technical level of jade carving technology at this time.

The group of literati in the Song Dynasty emerged. This group of intellectuals with a high cultural level and the pursuit of various elegant things also became an important group for appreciating jade, and had an important impact on the development of jade decoration and style. Judging from some daily jade products unearthed at this time, the jade was relatively small, mainly small jade carvings in various animal shapes, and the carvings were also relatively simple, mostly line carvings and simple carvings, striving to maintain the integrity of raw materials to the greatest extent. A begonia-shaped jade pendant hidden in the Taipei Palace Museum is decorated with only a circle of lines engraved on the edge, which maximizes the warm and flawless texture of the jade plate.

The Yuan Dynasty (1271-1368) was the most extensive dynasty in Chinese history, which also solved the problem of obtaining jade materials from Xinjiang in one fell swoop, allowing a large number of high-quality stones to be mined and shipped to the mainland. In addition to Xinjiang, the production of jade in other regions also greatly increased. During this period, the shape and variety of jade products were relatively large, including both finely carved works and

imitations of early antique works with a simple style dominated by line engraving. Among the jade products of the Yuan Dynasty, the Dushan Jade Sea, which exists in the Beihai of Beijing, is represented. Dushan Dayuhai is a jade urn carved from a whole piece of sapphire. It is said that Kublai Khan used to set wine to feast the ministers at the beginning of the Yuan Dynasty. The jade urn is the largest ancient court jade found in China so far. It is 0.62 meters high, the mouth edge and the base are slightly closed, the abdomen is convex, the maximum circumference is 4.93 meters, the abdominal wall thickness is about 0.12 meters, and the total weight is more than 1 ton. The color of jade sea is blue and white with black, the stone is soft and delicate, it is said that many craftsmen took five years to complete the carving, and the animal patterns carved on the inner and outer walls of the utensils include dragons, chi like sheep, carp, rhinoceros, snails, toads, mussels, swordfish, horses, rabbits, dolphins, rat head fish, etc., which are more than a dozen kinds of animals.

During the Ming Dynasty (1368-1644) and the Qing Dynasty (1636-1912), the supply of jade materials and the conditions for processing and carving were mature, and jade carving and jade products were widely used in both the royal family and the folk. Therefore, various jade products became extremely rich, and their styles were unpredictable. Small jade jewelry pursues delicacy, and can also be combined with gold and silver to form gorgeous utensils, such as a gold tuo jade jue unearthed in Dingling (an emperor's mausoleum) of the Ming Dynasty, with the exquisitely carved jade jue as the main body, but the bottom adopts a dragon pattern gold tray base, and the base is inlaid with various colors of gemstones, which shows the superb level of carving and inlay technology at this time, and also makes white jade more noble under the background of gold and gemstones. It can be seen that jade still accounts for a certain proportion in the burial articles of the royal family and nobles. Due to the development of the economy, jade products have also begun to become popular among landlords and wealthy merchants, and have begun to be carved with auspicious ornaments, and combined with gold, silver and jade and other inlay techniques, but generally not as fine as the court jade, the style is relatively rough, and the carving technology is generally not high. In general, jade in the Ming Dynasty completed the development history from the royal family to the common people, and began to become a decorative material that the whole society pays attention to. In addition to daily accessories, there are also a large number of antique jade shapes. In terms of processing technology, it shows the development characteristics of pursuing simplicity and pursuing decoration. Jade is also more combined with various other materials to form a variety of distinctive jade products.

The Qing Dynasty not only continued to develop traditional jade materials from Xinjiang, but also opened a pathway for Burmese jadeite, which also allowed new styles to enter the Central Plains together with new jade materials. During the Qianlong period of the Qing Dynasty, a huge jade mountain with a height of 240 cm and a width of 96 cm was made. According to historical records, this jade was mined from Xinjiang, shipped to Beijing in three years, and then transferred to Yangzhou. It took countless skilled craftsmen six years to complete the carving. The Qing Dynasty court still admired the warm texture of white jade, and white jade still occupied the first place in high-grade jade. The processing of jade was influenced by the Inner Court Painting Academy, which paid attention to the shape, layout and auspicious significance of the pattern. At the same time, it paid attention to the carving process and paid more attention to the ornamental value of jade. In the folk, the ornamental and elegant style of jade is also very prosperous. In addition to accessories and jade utensils, more jade products are used for cultural play and display. At the same time, jade pieces are also widely used in various inlay crafts.

4. The skill of cutting jade

As an important part of Chinese traditional culture, the development of jade not only reflects the changes of ancient Chinese society, but also shows the aesthetic taste and cultural spirit of the Chinese nation.

Jade is a naturally occurring mineral, usually a hard stone with a beautiful color, luster, and transparency that can be processed into ornaments, artworks, or other uses. In mineralogy, jade is mainly divided into two types: jadeite and nephrite.

Hard jade has a high hardness, usually between 6.5 and 7 Mohs. Jadeite is mainly composed of aluminum magnesium silicate and comes in a variety of colors, including green, white, red, yellow, etc. High-quality green jadeite, especially Burmese jadeite, is considered the most precious and was not talked about until the Qing Dynasty when it was highly regarded by the royal family.

The hardness of nephrite is slightly lower than that of jadeite, generally around 6 in the Mohs hardness. Nephrite is mainly composed of calcium and magnesium silicate, and the color is usually white, yellow, green or black. Hetian jade produced in Xinjiang, China is a famous variety of nephrite. In "Shuowen Jiezi", the explanation of jade is "the beauty of stone", that is, the beautiful stone. Therefore, the definition of jade in ancient China is very broad, including not only real jade (amphibole) but also serpentine, turquoise, malachite, agate, crystal, amber, ruby and other colored stone jade. Therefore, when appreciating ancient jade, we cannot only use modern scientific knowledge to distinguish the pros and cons, but also must have a historical perspective.

China is a major producer of jade in the world. Not only

does it have a long history of mining, but it is also widely distributed and rich in resources. According to the Book of Mountains and Seas, there are more than 200 locations where jade is produced in China. After thousands of years of mining and utilization, some jade mines have been exhausted, but some famous jade mines are still being mined in large quantities, providing an endless supply of raw materials for the development of Chinese jade carving art. The most famous jade producing place in China is Hotan, Xinjiang. Hotan has the richest amount of jade, the brightest color, the best quality and the most expensive price. It is an important source of jade raw materials in ancient China. The royal families of all dynasties loved to use Hetian jade to process into ornaments or utensils. In addition to Hetian jade, Jiuquan jade in Gansu, Lantian jade in Shaanxi, Dushan jade and Mixian jade in Henan, Xiuyan jade in Liaoning, etc., are also commonly used raw materials for Chinese jade.



Figure 4: Warring States, Jade Double Rhino Huang

China is one of the earliest countries in the world to mine and use jade. Hetian jade, Dushan jade, Xiuyan jade and turquoise are known as the four most famous jade in China. Jade not only has aesthetic value, but also occupies an important position in Chinese culture because of its warm luster and texture. It is often used to make ornaments, artworks and ceremonial items. There are many ways for the ancients to obtain jade. The earliest was natural gathering. People directly searched for and collected jade in natural environments such as rivers and mountainous areas. This method is simple and direct, but the quantity and quality of the jade obtained is difficult to guarantee. With the development of technology, the ancients began to mine jade mines in an organized manner. China is one of the earliest countries in the world to mine and use jade. The famous Hetian jade, Xiuyan jade, Lantian jade, etc. have a long history of mining. Ancient jade was also circulated through trade and exchange. Ancient trade routes such as the Silk Road not only circulated silk, but also precious items including jade.

There is a famous Chinese saying that “the stone of other mountains can attack jade”, which shows the true meaning of jade carving. In fact, ingenious jade is not carved, but the use of diamond sand, quartz, garnet and other “jade sand” with higher hardness than jade, supplemented by water to grind jade, and cut into the designed finished product. Therefore, in jargon, jade making is not called carving jade, but processing jade, or grinding jade. The craftsman’s skill in carving jade is superb, but the tools for processing jade are simple. Although they did not have modern power tools and precision machinery, they created many exquisite jade with a deep understanding of natural materials and some basic manual techniques.



Figure 5: Jade processing process, use emery to polish jade carving

People use twine or animal tendons. After the rope is wet with water, it is dipped in high-hardness sand (such as quartz sand) and pulled back and forth. The sand is equivalent to serrated teeth to cut the jade. This technique is called sand rope cutting or wire cutting. They use materials with higher hardness (such as black quartz) to make drills, which are installed on wooden handles, and drill holes in the jade through the rotation of human or primitive machinery. This technique includes solid drilling and hollow drilling (pipe drilling) in two ways. People also use a mound machine (a rotating stone grinding tool), which cooperates with jade sand and water to grind the jade to make its surface smooth. By hand pushing and pulling, fine sand is used to engrave fine patterns on the jade surface. Finally, primitive people would also use leather or other soft materials to polish jade to make its surface smoother and shinier.

If craftsman need to make a hollow structure in jade, men need to cut a hole. It is very difficult to cut a hole. For jade that needs to be made into a hollow, the process of hollowing the jade is very challenging for primitive people without modern tools. They used some basic manual techniques and patience to hollow the jade. They used hollow tubular tools (such as bamboo pipes or animal bones), filled the tube with high hardness jade sand and water, and then repeatedly rotated the pipe drill to gradually grind through the jade and form holes. This method can be used to form channels inside the jade. Solid drilling techniques can also be used, which is similar to pipe drilling, but uses a solid drill bit. By continuously adding jade sand and water around the drill bit, the jade is gradually drilled through.



Figure 6: Liangzhu culture (about 3300 BC)

After drilling several small holes in the jade, use a slender carving tool, cooperate with the jade sand and water, and gradually dig out the material inside the jade from these small holes. Then use bamboo or other flaky hard objects, cooperate with the jade sand, pull back and forth along a predetermined contour line, gradually cut out the desired shape, and hollow out the interior. Sanding and dressing, during the hollowing process, primitive people will constantly use grinding stones or other abrasives to polish the inner wall of the jade to make it smooth and trim the shape. During the whole hollowing process, water and hard jade sand are essential, they can help reduce friction and improve processing efficiency.

These techniques, though primitive, represented a fairly high level of craftsmanship at the time. Through these methods, people were able to make jade of various shapes, such as jade bars, jade congs, etc., which were of great cultural and religious significance in ancient societies. At the same time, it also took a lot of labor and time. It is speculated that during the Western Han Dynasty (202 BC to 8 AD), a medium-sized jade coat was made at a cost equivalent to the sum of the assets of 100 medium-sized households at that time.



Figure 7: In the middle Qing Dynasty, topaz animal face pattern ring ear bottle

5. Ivory carving

In addition to jade carving, there are many kinds of carving techniques in ancient China, among which ivory carving is also one of the traditional arts with the same long history as jade carving. Ivory is regarded as a precious material like jade because of its solid and fine texture and soft color. However, unlike jade, ivory materials are more precious, and affected by the material characteristics, ivory is not like jade, which can be widely used to make various handicrafts.

The techniques of ancient ivory carving are very rich. The first step is to design and chisel out the basic shape, which requires the overall shape and expression to be well shaped to lay the foundation for the vividness of the work. The second step is mainly to improve the brightness of the product, by removing the excess parts to make the surface of the work smoother. The third step is grinding. The traditional process-

ing method is to polish with light leaves and grass to make the ivory products more soft.

Round sculpture is a three-dimensional image representation of ivory materials, carving and shaping various angles of the object to make three-dimensional handicrafts. Relief is to carve a raised pattern or image on the surface of ivory. According to the height of the raised, it is divided into high relief and shallow relief.

Carving is to use carving techniques to create penetrating or semi-penetrating holes in ivory to form exquisite patterns. Carving is similar to carving, but pays more attention to the depth and details of carving, making the work more delicate and three-dimensional. Use sharp tools to carve delicate lines on the surface of ivory to form a pattern or picture.

Another ivory carving process is inlay, which inserts different materials such as colored stone, blue and white jade, jasper, red sapphire, agate, tortoiseshell, etc. into the ivory to increase the color and layering of the work. The carved ivory carving works can also be dyed to make the colors of the works richer and more vivid. There are also some special techniques for ivory carving, such as the "ghost ball" in Guangzhou ivory carving, which can carve multiple layers in an ivory ball, each layer can be rotated, and each layer is engraved with exquisite patterns. Each layer of this ivory ball has several large holes, through which the layers of balls inside can be fluctuated.



Figure 8: Hemudu Ivory Butterfly (about 5000 BC)

The history of Chinese ivory carving can be traced back 7,000 years to the Hemudu culture. Ivory carving is a technique for processing ivory into practical utensils or carving works of art. The Hemudu culture's ivory carving art is very developed, the most famous of which is the "Double Bird Chaoyang Pattern Ivory Carving" unearthed in 1977 and 1978 at the Hemudu site in Yao Yu County, Zhejiang Province. The ivory carving is 16.6 cm long, 5.9 cm wide and 1.2 cm thick. It is a very smooth and polished cultural relic.

The front of the tooth carving is carved with a set of patterns with negative lines. The center is a concentric circle, and the outer circle is engraved with light, which looks like the sun. On both sides are engraved double birds looking at each other with their heads held high, facing the sun, in a symmetrical shape. There are six small round holes drilled around, the upper four and lower two. The back is made rougher. The composition is symmetrical and harmonious, and the edge of the butterfly-shaped device sets off the finely carved and smooth plume patterns, giving people a feeling of joy and upward. Another tooth-carved bone dagger unearthed at the same time was 15.8 centimeters long, 3.4 centimeters wide, and 0.8 centimeters thick. The front side was slightly raised, and the shape of a bird was carved into the image of a bird's head using the tip of the dagger's grip end. The other end was a flat bird tail, with smooth lines and clever shapes. The handle had a through hole near the dagger's body, which was presumed to be a rope.

The bird-shaped patterns on these ivory carvings are also the original prototypes of traditional Chinese flower and bird paintings, reflecting the aesthetic concepts and highest artistic achievements of the Hemudu people. From these works of art, it can be seen that the original Hemudu people love birds and worship the sun. In later Dawenkou cultural sites, a certain number of ivory carvings have also been unearthed. Among these products, not only are the products inlaid with turquoise, but also the decorative techniques of through carving. The ivory comb is carved from ivory skin. The lower end of the rectangular comb body is slightly narrow, and it is evenly opened into 16 fine comb teeth. The upper end is slightly wider, and there are three through-carving round holes. The comb is about 16.7 cm in length, and the middle is decorated with engraving lines. These short lines are arranged in groups of three, and they are arranged flat to form a pattern similar to "8" on the comb, all of which are hollow decorations. On the small ivory comb body, the dense hollow patterns engraved not only reflect the level of ivory craftsmanship at that time, but also provide valuable information for studying people's ideology at that time.

The bone carving craftsmanship of the Xia Dynasty (2070 BC to 1600 BC) and the Shang Dynasty (1600 BC to 1046 BC) was developed on the basis of the traditional bone carving craftsmanship of the primitive society. In various ruins of the Shang Dynasty, special bone product production workshops were found, and the number of bone products unearthed was also very impressive. Bone, as a kind of plastic and easy-to-process material, was often polished or sawn with gravel in the Shang Dynasty, and was used to make tools and weapons, such as bone knives, bone drills, etc., and was also used to make daily necessities, such as bone combs, bone wedges, and bone hairpins. For precious ivory, various bone products in the Shang Dynasty were also used to imitate bronze to make various bone tools. The ivory tiger cup unearthed from the tomb of Yinxu, Henan Province, is carved according to the natural curvature of ivory, and a tiger-shaped cup is also set next to the cup for easy access. This tiger cup is made of bas-relief according to the decorative pattern of bronze ware,

and is decorated with cloud and thunder patterns by the processing method of line engraving and bas-relief.



Figure 9: Merchant, ivory tiger cup

From the Spring and Autumn Period and the Warring States Period (770 BC to 221 BC), ivory carving was no longer just a practical tool, but became a form of artistic expression, specially used by the upper class to "watch and play well". According to the "Zhou Li Annotations", the ivory carving process of the Zhou Dynasty has become one of the eight main handicrafts. As an important craft for making priestly utensils, ritual utensils and court treasures, ivory carving has been valued by the royal family and has been included in the "Eight Materials" (the processing of eight kinds of arts and crafts). "Beads are cut, elephants are cut, jade is cut, stone is ground, wood is carved, gold is strand, leather is peeled, and feathers are analyzed." Among them, "elephants are polished" refers to the grinding process of ivory.

In the Spring and Autumn Period, ivory carving works such as "Yin Carving Double Hook Cloud Pattern Ivory Pendant" have shown high artistic value and craftsmanship. These works are not only more technically refined, but also more diverse in artistic performance. During the Warring States Period, the appearance of ivory carving Ruyi and other handicrafts marked the further development of ivory carving art. These handicrafts were not only loved by people at that time, but also had a profound impact on the art of ivory carving in later generations.

From the Han Dynasty to the Tang Dynasty (202 BC - 907 AD), due to the rise of overseas trade, the sources of ivory began to diversify, including Africa and other places in addition to South East Asia and India. The art of ivory carving in the Han Dynasty has been quite mature, mainly using line carving and shallow relief techniques, with detailed and smooth lines and prominent patterns. At the same time, there are also works using deep relief and engraving techniques, with unique and vivid shapes. In the Han Dynasty (202 BC - 220 AD), ivory carving imitated jade carving in decoration, and common patterns were geometric patterns, circle dots, etc. The characteristic of circle dots is that there are small dots in the center of the circle, and these decorative techniques add to the artistic effect of ivory carving. The subject matter of ivory carving works is mostly taken from real life, and even if there are images of divine beasts, they tend to be secular, no longer have magical and mysterious patterns, and the expression is simple and clear. "Xijing Miscellaneous Records" records that Emperor Wu of Han once "gave Mrs. Li an ivory matting," which is a kind of bedding made of ivory silk, showing the superb skills of ivory carving at that time.

The art of tooth carving in the Tang Dynasty (618-907) was not only popular among the upper ruling class, but also loved by literati, officials and wealthy families. The art of tooth carving has been greatly developed in the Tang Dynasty, with innovative and changeable shapes and superb engraving techniques. On the basis of inheriting the skills of the previous generation, the tooth carving in the Tang Dynasty incorporated new creative elements and techniques, such as deep relief and engraving, to make the tooth carving works more three-dimensional and vivid.

The Song Dynasty ivory carving has a considerable scale. In the Royal Workshop set up by the imperial court - the Wensi Academy, there is a special department responsible for processing ivory "ivory" to make ivory carving, which shows the importance and specialization of ivory carving technology. In the Song Dynasty, ivory carving technology was approaching maturity, and the shape was innovative and changeable. Technically, there was a set of carved balls. This set of balls used a complete piece of ivory material to be cleverly hollowed out into layers of spheres, showing the rapid progress of ivory carving technology. Due to the prosperity of the economy and

the expansion of the civic class, ivory products began to enter the people and be enjoyed by ordinary people, no longer only for the rich. In the Song Dynasty, ivory carving pursued fine, neat and magical colors in its artistic style, which was in line with the aesthetic concepts of the Oriental people.

Most of the Ming Dynasty ivory carving works are in the late Ming Dynasty, and there are many kinds, including ivory wat, ivory carving figures, pen holders, lid boxes, furnace cover tops, listing, etc. Among them, ivory wat, ivory carving figures, pen holders and lid boxes are large ivory carving pieces, which are the representatives of Ming Dynasty ivory carving. Ming Dynasty ivory carving crafts include opening, cutting, round carving, carving, shallow relief, reduced ground engraving, negative engraving and polishing, etc., almost all ivory carving production skills.

When ancient ministers went to the dynasty, they had to ask the emperor for instructions and report their work. In order to prevent forgetting, they wrote down the things that needed to be asked for instructions and reported on the board in their hands in advance to remind themselves, which was equivalent to a memorandum they carried around. The ivory wat was a necessary etiquette and practical utensil for middle and senior bureaucrats in the Ming Dynasty to go to the dynasty. Its shape and use ran through the entire Ming Dynasty. The Ming Dynasty ivory carving figure works were mostly based on Taoist figures, such as Guanyin, Shouxing, Amitabha, Kuixing, Arhat, Eight Immortals, etc., showing the cultural atmosphere in which the Ming Dynasty emperors advocated Taoism. The ivory carving pen holder and lid box in the Ming Dynasty often used landscape figures, courtyard stories, etc. as the theme, using bas-relief, round carving and other techniques to show fine craftsmanship and vivid pictures. In the late Ming Dynasty, the ivory carving ball, also In particular, the ivory carvings made in Guangzhou are famous for their multi-layered rotatable ivory balls.

The existing Taipei Palace Museum of the Ming Dynasty Eight Immortals ivory carvings, a group of eight independent figures into a group, the performance of the legend of the eight immortals story. This group of figures statues is 52-57 cm high, in order to maximize the use of ivory, the proportion of the characters is elongated, and conform to the ivory itself and curvature carving, the characters are vivid, but the overall carving decoration is relatively simple, mainly to highlight the streamline beauty, and no complex decoration is set, so it also shows the ivory material itself warm texture.

The Qing Dynasty ivory carving formed several ivory carving production centers and different styles such as Beijing style, Jiangsu style and Guangzhou style, and the art reached a peak in Chinese history. Beijing ivory carving is famous for figure carving, Guangzhou ivory carving is famous for fine ivory balls and mats on ivory beds, and Suzhou ivory carving is appreciated for its characteristics of landscape painting themes and meticulous painting styles. The Qing Dynasty ivory carving was fine in craftsmanship, using round carving, relief carving, and engraving and other techniques, and the works were well-defined and three-dimensional. The ivory carving has a wide range of themes, including figures, animals, flowers, landscapes, etc., often with historical, religious, and literary stories as the content, which is rich in profound cultural connotations.

“Yue Man Qing Tour Book” is a fine piece of ivory carving in the Qing Dynasty. It is modeled on the paintings of court painter Chen Mei and has been carefully produced by dentists Chen Zuzhang, Gu Pengnian, Liu Changcun, Xiao Hanzhen, Chen Guanquan and others. This work is a representative work of Qing Dynasty ivory carving art and is now collected in the Palace Museum in Beijing. This book is divided into twelve pages with the theme of the entertainment activities of the ladies in the palace from the first month to December. The titles are: “Looking for Plum in the Cold Night”, “Playing Games in the Leisure Pavilion”, “Swinging Thousand in the Qu Chi”, “Shaohua Douli”, “Watching Fish in the Pool”, “Caipeng in the Lotus Pond”, “Begging Qiqiao in Tong Yin”, “Looking at the Moon in Qiongtai”, “Watching Chrysanthemums in Late Autumn”, “Bogu in the Furnace”, “Embroidery in the Wen Pavilion”, and “Looking for Poetry in the Snow”. The pictures on the left pages are mainly carved with ivory, and are inlaid with various colored stones, blue and white jade, jasper, red sapphire and agate, tortoiseshell, etc. For example, the lanterns are embellished with agate and gemstones, while the The right page is paved with blue sand lacquer, and on it is inlaid with a seven-character poem on the imperial title of Qianlong Emperor, which is colorful. After the poem, it is printed with “Shufangrun” and “Qianlong Chenhan”. This atlas of ivory carving was personally urged by the Qianlong Emperor. It gathered various craftsmen in one room, combined with ivory carving and inlay technology, and carefully carved masterpieces. The Qing Dynasty had developed ivory weaving skills. The ivory was split into silk and woven into mats, fans and other utensils, but because the production process was laborious and the people and money were damaged, Emperor Yongzheng once ordered that the production be prohibited.

6. Ancient gold and silverware

Gold and silver as two kinds of precious metals, both in the West and the East, are loved by people, in addition to its valuable properties, its unique luster and texture are also used as decoration, the most common is the production of jewelry all kinds of utensils. It is also because of the special properties of gold and silver as precious metals, so that the application of gold and silver products, regardless of ancient and modern China, is almost fixed in the high-end, precious and exquisite similar positioning and style, but also because of this, gold

and silver are difficult to be like pottery, bronze and other materials as long as the utensils are preserved, they are usually with the needs of people's use and re-cast, so it is difficult to like other ancient cultural relics, through the comparison of historical artifacts to find the changes in culture and aesthetic taste between different periods and different regions.

The earliest gold products in China appeared in the Shang Dynasty and have a history of more than 3,000 years. The gold tools of this period were simple in shape and small in shape. Most of them were ornaments. They won by shape, and the patterns were rare. The gold mask unearthed in the three-star pile of Guanghan, Sichuan shows a quite high level of production technology. First, the gold content of this gold mask reached more than 85%, and the silver content was about 13%, which proved the advanced purification process of the gold torch at this time. Secondly, like other gold products unearthed during this period, this mask was first hammered into thinner gold foil and then made into various products. It can be seen that the good ductility of gold has been discovered by people at this time.

The simplest method of making goldware is casting, also known as mold casting, which is a kind of technology that melts gold or silver into juice and uses mold casting to make utensils. There are two technical prerequisites for using the Fan casting method. First, the melting point of pure gold is high, more than 1000 degrees, and there needs to be continuous and strong heating conditions. Second, there needs to be a high-temperature-resistant container or crucible to hold the metal for heating. During the Shang and Zhou Dynasties, when the bronze casting industry was highly developed, this method was very skilled for craftsmen and the products were relatively fine. However, the process characteristics of the mold casting method are one-time molding, so the decoration is more simple, and the line shape wins, it is difficult to express complex details, and the material is thicker. The gold castings unearthed from Liujiahe Commercial Tomb in Beijing are the earliest known gold castings in China, confirming that China mastered the smelting and casting technology of gold utensils more than 3,000 years ago.

The social changes during the Spring and Autumn Period and the Warring States Period brought about an increase in the types of gold and silver utensils. The appearance of gold and silver utensils and the increase in silverware were very eye-catching. At this time, the gold and silver processing technology has also been greatly developed, and the processing level of gold and silver products is quite superb. The principle of the gold and silver process is to show and highlight the pattern under the contrast of two or three metals with different luster, so as to achieve the purpose of beautifying the utensils. The use of bronze ornaments began in the mid-Spring and Autumn Period and prevailed in the Warring States Period. After the Western Han Dynasty, it gradually declined. Its general practice is to pre-cast or chisel the grooves required for patterns and inscriptions on the surface of bronze utensils, then insert gold and silver wires and pieces, hammer them firmly, and then polish them with wax stones to smooth them to achieve the decorative effect of highlighting patterns and inscriptions. A gold-staggered bronze goose unearthed in the Spring and Autumn Period uses seal script characters in the form of gold-staggered bronze goose decoration, which is very gorgeous. This form of gold-staggered on the surface of the object, using the unique metallic color of gold and silver to contrast with the surface of the original utensils, can obtain a very prominent decorative effect, so it has been used for a long time in history. In the Western Han Dynasty, the combination of gold and silver has been used in more daily utensils decoration. The gold-staggered silver cloud-patterned rhinoceros in the Western Han Dynasty is very exquisite. Another bronze ox lamp in the Han Dynasty is decorated with silver-staggered techniques to form exquisite patterns on the ox.



Figure 10: Han Dynasty, wrong gold silver moire copper rhino zun

Another kind of gold processing technology is the production of golden thread jade clothes. The gold wire or silver wire used to connect the jade pieces is made by special technology. The gold is first beaten into gold pieces, and then cut into filaments. Finally, several strands of gold wire are screwed into a strand of combined gold thread, similar to the method of cotton thread spinning into yarn and then weaving into thread. The processing technology of gold wire has been developed in the Western Zhou Dynasty and the Han Dynasty. According to the finished product of golden thread, it is speculated that the heat treatment process of annealing may have been used in the processing process, so that the cross-sectional diameter of the gold wire is only 0.08-0.14 mm.

Due to the short history of the Qin Dynasty (221 BC to 207 BC), gold and silverware were extremely rare. The quantity, variety and production process of gold and silverware in the Han Dynasty exceeded that of the pre-Qin era. The use of gold expanded significantly during the Han Dynasty, because in addition to gold and silver ornaments, gilding technology became popular, which made the choice of materials that gold

and silver could decorate more diverse. The gilding process has existed as early as the Warring States Period. The method is to synthesize gold and mercury (mercury) into gold mercury paint, then apply the mixture to the surface of the utensils, and finally evaporate the mercury by heating, so that the gold adheres to the surface of the utensils to form a decorative layer. At this time, gilt was carried out on the basis of the original bronzes and silverware, so that all kinds of golden daily utensils were obtained, which not only saved the amount of gold, but also obtained the ideal decorative effect.



Figure 11: Tang, gilt engraved auspicious beast silver box

The hammering process first appeared in Western Asia and the Middle East more than 2000 BC, and was widely used in the molding of gold and silverware. This is a process that uses the ductility of gold and silver to hammer gold and silver blocks, beat them into gold and silver pieces, and then make them into various shapes as required. The main tool of the hammering process is the punch, which is usually blunt and does not cut the edge. During processing, the punch is used to beat the front and back of the metal sheet to form a concave and convex effect, and there is basically no material loss during processing. In the Tang Dynasty, the arrival of merchants and craftsmen in West Asia, Central Asia and other places also brought a lot of technology including gold and silverware manufacturing, and the hammering process has been widely used in China.

In the manufacturing process of gold and silverware in the Tang Dynasty, the technology of hammering and chiseling has been developed to a mature application stage. Most of the gold and silverware unearthed in the Tang Dynasty are hammering and forming, which shows the great influence. The surface of the gold and silverware processed by the hammer can have the effect of relief, which enriches the expression of the gold and silverware. Moreover, the utensils produced by the hammer process consume less materials than the casting, and the process is relatively simple. Unlike the casting utensils, which require more manpower and material support, but can be completed by a single person. Therefore, in the production of gold and silver with softer and very precious texture, it is a simple, efficient and material-saving practice, which is very popular in gold and silver processing everywhere.



Figure 12: Tang, dancing horse cup gilt silver pot

The silver after the hammer can also be decorated by gilding to form a gorgeous image of gold and silver combined. In addition, the gold and silver after the hammer can also be fixed on furniture or other utensils as decoration, combined with other forms of carving, or inlaid with gemstones to form a gorgeous and prominent decoration.

Engraving is a further processing technique after the object is formed. Whether it is gold, silver or copper plate, the traditional operation is to put the broken material into a crucible, remove impurities during melting and cast it into a lump ingot, and then repeatedly overheat it and hammer it with a hammer to become a suitable sheet material. The thickness of the sheet used for engraving is determined according to the size of the work. The engraving can be carved flat to make a pattern, or the gold and silver around the pattern can be “chiseled” off to form a relief effect. It is a fine metal processing technology, mainly used for engraving patterns and decora-

tions on the surface of gold and silverware. A pair of carved flower silver boots was unearthed in a Liao Dynasty tomb found in Inner Mongolia, and the silver sheet thickness of the boots was only 0.5 mm.

Before chiseling, the craftsman needs to draw patterns on gold and silver products and gold and silver sheets. You can use a brush or pencil to draw patterns directly on the gold and silver utensils. Such patterns have a high degree of freedom and show different effects depending on the craftsman's drawing skills. If you need more rigorous, unified and accurate patterns in specifications and standards, you can use the paper pattern method to draw. The paper that draws the decorative pattern in advance is called the paper pattern. The pattern will be attached to the gold and silver utensils, and the decorative lines will be transferred to the utensils after being smoked by candles. When chiseling, the processed object must be fixed on the rubber plate before operation. The rubber plate is generally prepared by rosin, white powder and vegetable oil in a certain proportion and applied to the wooden board. When using, the glue will be roasted soft, and the metal plate to be chiseled will be attached to it. The chisel technology can be used to express patterns with strong contrast between light and dark, and enhance the artistic appeal. The core of the chisel process is the "chisel". The main tool used during operation is a variety of sets of chisels. These chisels are usually made by craftsmen. They are used to treat the pattern to make the surface flat, full and smooth, and the lines are clear. After the chisel is completed, the gold and silver utensils need to be degummed. The usual method is to wash the borax yellow mud with dilute sulfuric acid and water, and then stagger the joints and polish them smoothly. The chisel technology is an ancient technology for the processing of gold and silver utensils. A considerable number of gold and silver utensils in ancient times were treated with this technology, reflecting the superb skills of ancient craftsmen.



Figure 13: Gold and silverware processing

After the Tang Dynasty, with the maturity of gold and silver production and processing technology, gold and silver, as a precious decorative metal, are no longer limited to making decorations, but also began to be used in a wider range of



Figure 14: Tang Dynasty, Gilt and silver smoked balls

utensils decoration, such as the most common is combined with jade, gold inlaid jade is considered a perfect match, usually combined by riveting method. The riveting method is to cut small holes in the two parts that need to be connected, and then pierce the nails (the material of the nails is generally the same as the material of the main body of the utensils), and the two ends of the nails are flattened and attached to the wall of the utensils to achieve the purpose of fixing. Riveting is a cold processing process that does not require heating the metal during processing, so it is suitable for those parts that are not suitable for heating or need to maintain the original properties of the metal. The riveted parts are not easy to separate, and have good durability and reliability. The riveting method is generally used to connect two parts of different materials, and the most representative is to repair jade bracelets. If a complete jade bracelet is damaged, it is usually chosen to use riveting and connect it with gold pieces. The gold pieces can be made in advance with exquisite patterns or inlaid with gemstones, which can not only reconnect the jade bracelets together, but also increase the decorative properties. The riveting method is to directly punch holes in the utensils for reinforcement and connection. This connection method can provide strong structural stability, especially on parts that need to be opened and closed frequently or bear greater force, such as wood, ceramic, stone utensils. Where the buttons, hinges, handles, snaps, etc. are combined with the body, metal riveting can be used to enhance the strength of the utensils by using metal wear resistance and fastening characteristics. Rivets at the riveting part can also be designed into specific shapes as decorative elements to increase the aesthetics of gold and silver utensils.

Welding is commonly used in various metal processing



Figure 15: Qing Dynasty, Gold inlaid gemstones Ruyi

techniques. It is to temporarily glue the two metal parts that need to be welded together with an adhesive, and then point "solder" at the adhesive (the solder can be made of gold and silver, or other metals such as copper and tin). Heat and melt the solder, and after cooling, the two parts are connected together. The earliest welding technology in ancient China can be traced back to the Xia Dynasty. In the late Xia Dynasty, bronze casting welding practices have been discovered in the Erlitou ruins. During the Spring and Autumn Period and the Warring States Period, the fine gold brazing technology of small areas and lines appeared, and the ancient welding technology began to embark on the road of fine development and was applied to a large number of jewelry. The welding technology of gold and silverware is a very important part of metal processing, which makes the production of gold and silverware more delicate and complex, especially in the production of exquisite gold and silver utensils and decorations. Although there are many metals that can be used for welding, only gold and silver have high stability, because the welding flux will adhere to the metal joint after heating and melting. If welding with copper-doped welding flux is used, green rust marks may appear in the weld after long-term corrosion. The welding flux of ancient gold and silver utensils used borax, dawn sand or rosin, and there are records of the use of halogen salts and salt tanks. Sometimes gold and silver were used directly to avoid corrosion and discoloration. Tang Dynasty a filigree group flower gold cup, the outside of the cup body by the gold thread first made the outline of the group flower, and then welded to the cup body, and then in the gold wire around the round flower center inlaid with gemstones decoration, although now inlaid in the cup The gemstone has been lost, the filigree formed by the group flower contour is also firmly attached to the cup body, showing the advantages of welding compared with other connection processes.

In the processing technology of gold and silver products, there is also a more delicate and cumbersome processing method called weaving and overlapping. This is a very delicate metal processing technology, and it also uses the excellent ductility of gold and silver to process the gold and silver into extremely fine filaments, and then the gold and silver filaments are made into complex shapes by weaving, laying, and stacking techniques. According to the different weaving processes, it can be divided into two categories: plane weaving and three-dimensional weaving. Plane weaving is the use of gold and silver filaments as fine as hair strands, which are bent and welded to form various patterns. For three-dimensional weaving, first you need to use charcoal to shape various characters, birds, beasts, or utensils, and then use gold and silver filaments to coil on these carbon molds. The charcoal mold wrapped with gold and silver filaments is placed in the fire and fired. When the charcoal mold is burned out, the remaining three-dimensional gold and silver jewelry or gold and silver utensils are left. The "tired golden phoenix" mentioned in Chapter 73 of "Dream of Red Mansions" is a phoenix made of weaving process. Weaving gold and silver filaments requires extremely high precision and artistic sense. Because the gold and silver filaments are very thin, the operation needs to be very careful to ensure the accuracy and beauty of the pattern. Therefore, the weaving process has been used to make exquisite gold and silver jewelry in ancient times.

In ancient China, gold and silverware were used to make ceremonial musical instruments, living utensils, furnishings, jewelry and religious utensils. As a material similar to the popular currency in society, gold and silverware were widely used. In ancient China, gold and silver were used by the royal family and nobles, wealthy families, and religious groups for a long time in ancient times. In the Tang Dynasty, the use of gold and silverware was believed to help maintain immortality, so it was deeply loved by the upper classes of society. Against this background, craftsmen of all dynasties were keen to study new styles and new processing techniques, combining gold, silver with gemstones and beads in order to make more exquisite utensils. During the Ming and Qing Dynasties, superb processing skills produced extremely thin gold foil, which was used for decoration on buildings, and the development of gold and silver products reached its peak.

About the Author: Qijun Wang, a Chinese-Canadian scholar and painter. Currently, he is a professor at the Central Academy of Fine Arts in China.

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[13]About the author: Qi Jun Wang, born in 1954, is a Chinese-Canadian scholar and artist. Professor of China Central Academy of Fine Arts

Theory and Method of Cultural Empowerment in Rural Revitalization of China
—— Take Baima Huatian Commune as an example

Yong Xiang
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Abstract: China's rural construction has undergone a century of development, and cultural industries empowering is an innovative path for comprehensive rural revitalisation in the new era, an encounter of the times between cultural industries and rural construction. The cultural industries' ability to revitalize the countryside is conducive to the inheritance of rural farming civilization and the development of the rural economy. By adhering to the ecological concept of "co-creation, construction and sharing" and focusing on the practical principle of combining public welfare and commerce, the cultural industries will continue to activate rural innovation capital and promote the integrated development of primary, secondary and tertiary industries. Focusing on the symbiotic mechanism of space, culture, relationship and product, the project realises the multi-dimensional value drive of rural value intellectualization and empowerment.

Keywords: cultural industries, rural revitalization, creative empowerment, Baima Huatian Commune, symbiosis mechanism

Introduction

The cultural empowerment rural revitalization plan is an important starting point for the State Council, and the Party Central Committee, to promote rural comprehensive revitalization. The social practice of cultural empowerment and rural revitalization has experienced more than ten years of exploration. It started with the Xu village Project, Heshun county, Shanxi Province in 2009 by the team of Professor Qu Yan of Guangdong University of Technology, and developed into the Bishan Project in Yi county, Anhui Province in 2011 by the team of Associate Professor Zuo Jing of Anhui University. It has matured into the Baima Huatian Construction Plan carried out by Professor Xiang Yong of Peking University in 2019 in Baima of Xuanhan, Sichuan, and the Rural Creation Institute Action carried out by Professor Hu Yu of Tsinghua University in Fuliang, Jiangxi in 2020, as well as the rural creation practices carried out by various rural construction teams such as Sichuan Fine Arts Institute, China Academy of Art, and Renmin University of China. Finally, in 2022, the Ministry of Culture and Tourism and other six departments jointly issued Opinions on Promoting cultural industries Empowerment and Rural Revitalization to realize nationwide model promotion. Cultural empowerment rural revitalization is a theory and practice of new rural construction. In the past six years, teachers and students of Peking University cultural industries Research Institute have carried out some practical explorations of rural creation in Baima, Xuanhan, and Sichuan accumulated some experience, set up Baima Huatian Commune, and explored the rural creation paradigm of "Baima Huatian". Baima is a remote village, located in the east of Sichuan, a quiet village deep in Daba Mountain. Since October 2016, we have started the local township creation assistance, participated in the local poverty alleviation and rural revitalization work, and summed up the township creation concept of Baima Huatian, which is characterized by cultural connection, creative empowerment and value symbiosis. During the whole practice of rural construction, our team of teachers and students of Peking University, including invited experts, scholars and young volunteers from home and abroad, were immersed, moved and deeply educated. Our

journey to build a cultural village is a journey to enlighten the local soul and a journey to soothe the cultural soul. Therefore, rural construction is a beautiful cause that makes each of us a better self.

After years of practice and exploration, Baima Huatian Commune has continuously summarized the theory and refined the experience, published the Baima Manifesto, and published several papers successively. I guided the graduation thesis of students, published two academic books, and published the book Baima in rural revitalization, and summed up the thinking on the development concept, working mechanism and future development of rural revitalization with cultural industries empowerment, to seek advice from the academic circles and practitioners.

1. The development of cultural industries' empowering rural revitalization

In the 14th Five-Year Plan for Culture and Tourism Development issued on 2 June 2021, the Ministry of Culture and Tourism formally proposed to implement the cultural industries-empowered rural revitalization plan, emphasizing that key industrial projects will be used as a carrier to guide cultural industries institutions and workers to reach out to the rural areas to help and invest in them and to vigorously develop cultural industries with rural characteristics. The plan emphasizes using key industrial projects as a carrier, guiding cultural industries institutions and workers to go deeper into the countryside to help and invest, promoting the development of cultural industries into the new urbanization construction, and vigorously developing cultural industries with rural characteristics. This indicates that the rural plan of cultural industries empowerment has changed from folk exploration to national governance, and provides policy support for the practical action of the rural revitalization of cultural industries empowerment.

1.1 The development trends

Rural construction in China has undergone a century of development (see Figure 1) and has been closely linked to the revolutionary cause of the Communist Party of China from the very beginning. The CPC led the land revolution in the 1920s in the base areas and the liberated areas, and intellectuals represented by scholars and industrialists such as Liang Shuming, Yan Yangchu and Lu Zuofu carried out rural construction in the district ruled by Kuomintang. these two forces together promoted rural China These two forces worked together to promote practical exploration, theoretical thinking and path selection in the early days of Chinese rural construction, and ultimately, the Communist Party of China led the people to complete the cause of the New Democratic Revolution and establish New China. During the period of socialist construction, the Communist Party completed the land reform in the countryside, and in 1958 began the exploration of the People's Commune, which brought certain setbacks to the construction of the countryside in new China. However, the Great People's Commune still played a unique role as an organizational form of mobilization of grassroots forces in the countryside to complete the infrastructure of rural development during difficult times.

The innovative beginnings of China's reform and opening up also came from the countryside, thanks to the great creation

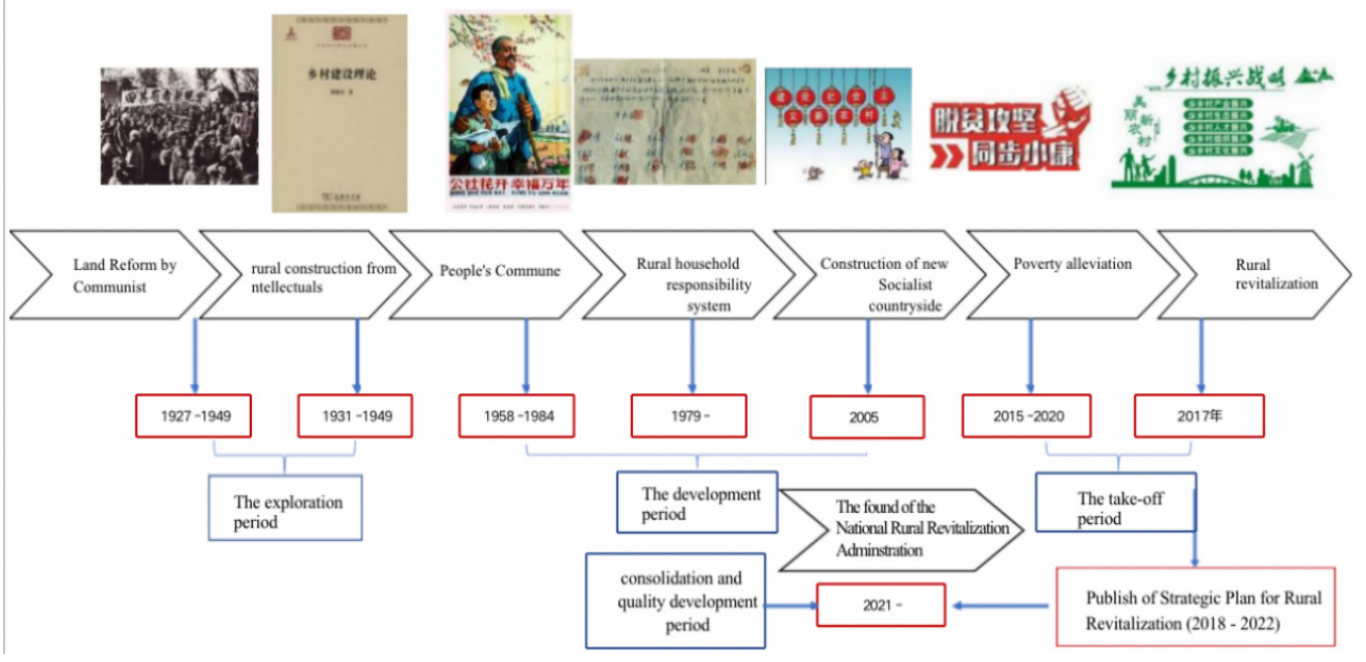


Figure 1: The history of rural development in China

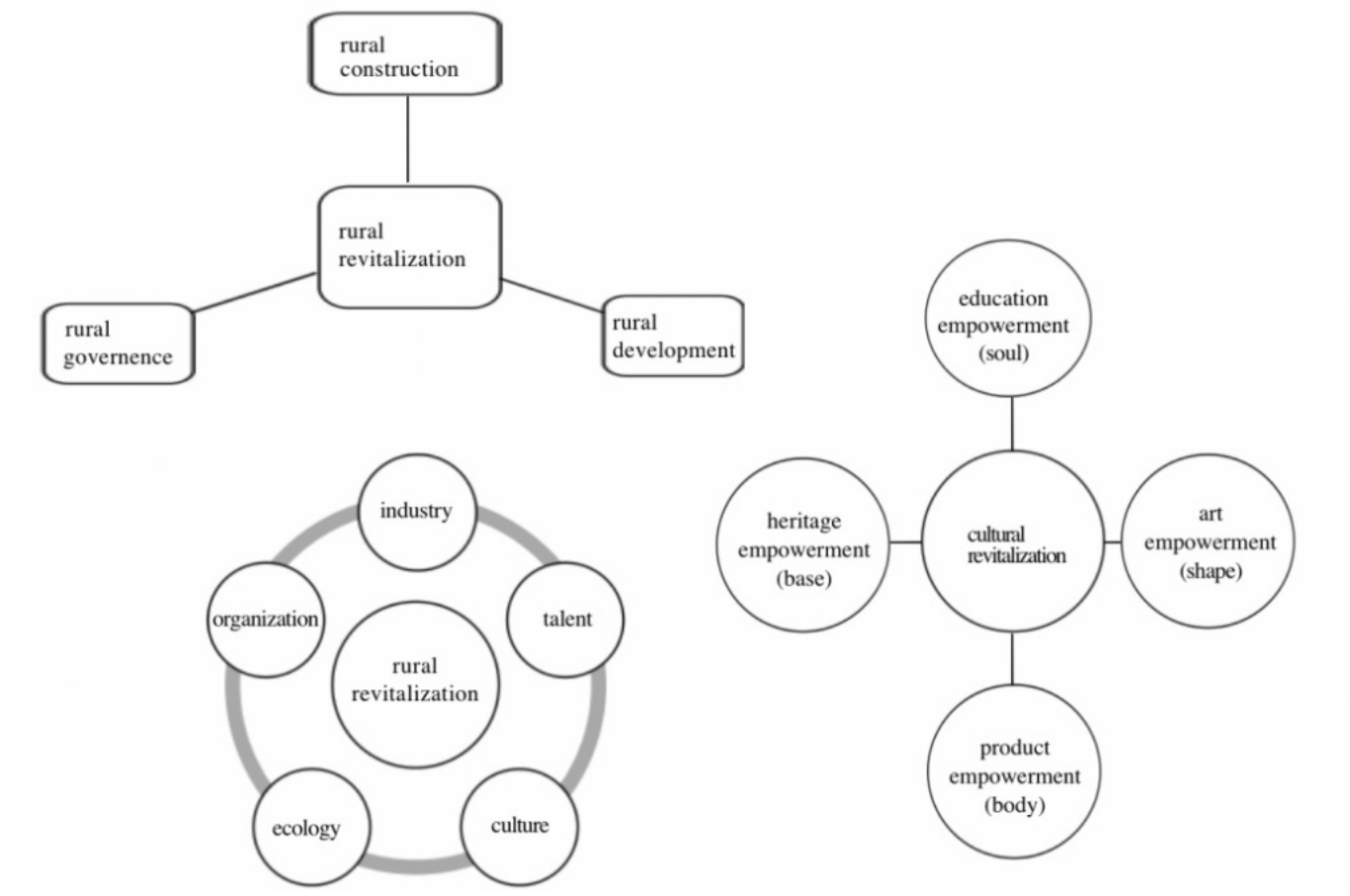


Figure 2: Main forms of rural revitalization in the new era

of the household joint production contract responsibility system in Xiaogang Village, Fengli Commune, Fengyang County, Anhui Province, in 1978. China's socialist revolution, construction and reform are all closely related to China's countryside, China's farmers and China's agriculture. 2005 saw the Party Central Committee propose the construction of new socialist countryside, 2015 saw a comprehensive poverty eradication plan, 2019 saw the revitalization of the countryside strategy, 2020 saw the full realization of poverty eradication and the full building of a moderately prosperous society, and 2021 saw the consolidation of the achievements of poverty eradication and revitalization. and the period of high-quality development of rural revitalization. Since then, China's rural revitalization has entered a brand-new development journey. It can be said that once the peasants' enthusiasm is mobilized and the peasants' main consciousness is brought into play, our revolutionary, construction and reform undertakings will be successful. Therefore, in our great journey to promote the construction of a modern socialist country with Chinese characteristics, we still need to mobilize the enthusiasm of China's peasants, solve the deep-rooted problems in China's countryside and promote the high-quality development of China's agricultural modernization.

The No. 1 Document of the Central Committee in 2022 puts forward the key areas and special work of rural revitalization from rural construction, rural development and rural governance. According to the deployment of the Central Committee, rural revitalization includes revitalization in industry, talents, culture, ecology and organization, which is a comprehensive revitalization of the countryside. We believe that cultural revitalization plays an important role in the construction of the countryside. Cultural revitalization in the countryside can be called " rural cultural revitalization", which includes four kinds of situations (see Figure 2): firstly, cultural heritage rural revitalization, which plays the role of cultivating the foundation of cultural rural revitalization, by guarding nostalgia, preserving local civilization and protecting rural cultural heritage, and promoting the protection, development and utilization of rural tangible and intangible cultural heritage. Since the reform and opening up, many knowledgeable people have devoted themselves to the protection of rural cultural heritage, which has helped with the transmission of rural cultural traditions. Many rural educators have launched various forms of rural education to enlighten the minds of children left behind in the countryside, to provide rural women and land practitioners with new knowledge, and to enhance the local self-confidence of rural indigenous people. The third is cultural and artistic rural construction, which plays a role in shaping cultural rural construction. A group of artists have moved into the countryside to engage in artistic rural construction, beautifying the natural environment of the countryside through various artistic means. The fourth is cultural and



In 2007, Qu Yan, Professor of Guangzhou Academy of Fine Arts, initiated the «Xu Village Project» in Heshun County, Shanxi Province;



In 2011, Ou Ning(Artist) and Zuo Jing, Associate Professor of Anhui University, launched the «Bishan Project» in Qian County, Anhui Province;



In 2016, Xiang Yong, Professor of Peking University, started the Daba Mountain Huatiang Fringe Festival in Xuanhan County, Sichuan Province.

Figure 3: Representative cases of cultural villages in the new era

creative rural construction, which strengthens the impact by using cultural and creative means and market-based resource allocation mechanisms to promote the creative transformation and innovative development of rural cultural resources and realize the development of a rural cultural economy with features.

During the great exploration of cultural rural construction in the new era, some classic cases of cultural rural construction have emerged (see Figure 3). As we mentioned, 2007 is the first year of China's art village construction, when Professor Qu Yan's team started the Xu Village Project in Heshun county, Shanxi Province, organizing artists to sketch, collect, live and create in Xu Village. The team eventually developed a whole industrial chain of art industries in Xu Village, creating the nationally renowned "Xu Village Model". Later on, in Qingtian village, Shunde, Guangdong, he explored a more complete path for the revival of Chinese rural civilization through the operation model of 'government + university + foundation + villagers', including nine major veins of rural history, economy, nature, environment, farming and customs, and concluded a more systematic In 2011, Professor Zuo Jing's team started the Bishan Project in Qian county, Anhui province, and has since spread it to Yunnan, Guizhou, Henan and other places to promote the Bishan supply and marketing cooperative. In 2016, with the help of clansmen, friends and fellow members of the community, students and teachers from Peking University started to explore the "Baima Huatian" in Sichuan. In 2019, Associate Professor Cong Zhiqiang from the Department of Art of Renmin University of China started the Gejia Village Art Experiment in Ninghai, Zhejiang. The Gejia Village Art Experiment has changed the fate of a village.

Art anthropologist Fang Lijiang has divided the models of cultural rural construction into four types (see Figure 4): contemporary art in the countryside, such as the Xu Village Proj-

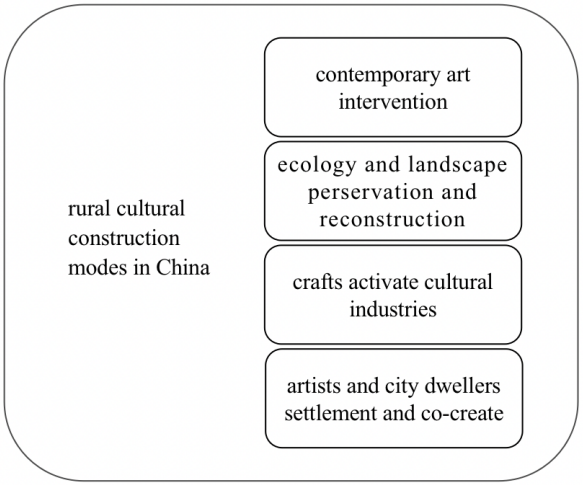


Figure 4: Four types of rural cultural construction

ect in Quyan and the Shijiezi Art Museum in Jinle, Qin'an County, Gansu; restoring the countryside and cultural ecology as a whole and reconstructing the rural landscape, such as the Qingtian Project in Quyan and the Bishan Project by Zuojing; introducing new villagers through art rural construction, attracting artists and urbanites to settle in the countryside and build a new village together. For example, the public-spirited art teaching in Linzhenglu Jixia Village in Pingnan, Fujian, and the new villagers' project in Mingyue Village in Chengdu, Sichuan; and the use of traditional crafts to attract artists to activate local cultural industries, such as the 'First Village of Chinese Silverware' in Xinhua Village, Heguing, Yunnan, and the Sanbao Pottery Village in Jingdezhen, Jiangxi. The different models of cultural village building are not separate from each other but are inclusive and symbiotic. In Fuliang County, Jiangxi, Ms Sun Qian's team studied and learned from the experience of the curator of the Echigo Tsumago Earth Art Festival in Japan, Tomiro Kitagawa, and carried out the Art in Fuliang art project, overcoming the inconvenience caused by

the epidemic to carry out a public art project in Hanxi Village in Fuliang in 2021, successfully transforming a place lacking in tourism resources and sparsely visited by tourists into a popular destination. The project has transformed a place lacking in tourism resources and scarce tourists into a Netflix destination. In Rongjiang County, Guizhou. Wang Sha's team from the China Academy of Art carried out the Book of the Earth is More than Blue public art project, incorporating the folklore and cultural ecology of the Dong Village in Rongjiang, which has also been a success.

In addition, the scope of rural cultural revitalization goes far beyond the practical exploration within a village, and can also include the entire county economy. In Xiuwu County, Jiaozuo City, Henan, the county government has been attempting to promote the development of the county's aesthetic economy since 2016, leading aesthetic governance in various fields such as ecology, environment, industry and agriculture through party building. Led by teams of high-level talents, local engagement and diversified capital investment, the county has realized five aspects of rural natural appearance, rural architecture, rural lodging, rural industry and the rural lifestyle, etc. It has achieved the comprehensive objectives of retaining nostalgia, passing on cultural heritage, engaging indigenous people's enthusiasm, cultivating aesthetic education for all, and achieving a relative balance between input and output. At the time, the Xiuwu County government attached great importance to the empowering function of aesthetic education and set up a special office of aesthetics in the county office to promote the development of the county's aesthetic economy. Songyang County in Lishui, Zhejiang Province, has also conducted successful explorations. Lishui is one of the pilot cities of the national ecological product value realization mechanism, and the ancient villages in Songyang County are very well protected. Teachers, students and alumni from the School of Architecture of Tsinghua University have actively intervened in the protection of the ancient villages, re-optimizing the industrial space through architectural space design and industrial business design, realizing urban-rural linkages, implanting new functions and new businesses while protecting the ancient buildings, fully mobilizing the participation of villagers, and promoting Songyang The sustainable development of cultural tourism.

2. The basic idea of rural revitalization with cultural industries empowerment

Based on the practical exploration of these folk cultural villages, the Ministry of Culture and Tourism and other national ministries and commissions have made a top-level design for launching and implementing the rural revitalization plan for cultural industries' empowerment. The documents of six departments, including the Ministry of Culture and Tourism, focus on eight key areas of rural revitalization with cultural industries, including rural revitalization with creative design, rural revitalization with performance industries, rural revitalization with music industries, rural revitalization with art industries, rural revitalization with handicrafts, rural revitalization with digital culture, rural revitalization with other cultural industries and rural revitalization with cultural tourism integration. The key to cultural empowerment and rural revitalization is the organization and utilization of rural creative elements such as talents, projects, funds and markets. Cultural empowerment and rural revitalization play a connecting role (see Figure 5). The so-called "inheriting the past" refers to the role of cultural industries empowering rural revitalization to promote the inheritance of a rural farming civilization, and to promote local attention to the protection of rural cultural heritage and the reconstruction of local cultural life; The so-called "enlightenment" means that the cultural industries empower the rural revitalization meeting to promote the creation of rural characteristic economy, which is conducive to local development of rural research and study tours, boutique B&B, creative agriculture, leisure agricultural products, and promotes the integration and development of rural primary, secondary and tertiary industries.

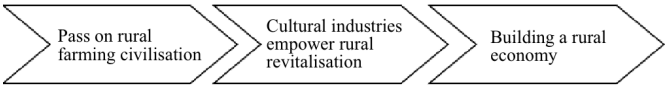


Figure 5: Connecting role of cultural industries

The cultural industries should adhere to the ecological concept of "co-creation, construction and sharing" to enable rural revitalization. "Set up the divine reasoning to scenery and customs, and apply culture to softness and distance." It is necessary to guard cultural heritage, promote rural aesthetics, cultivate a beautiful countryside and develop industries with a sense of place, to promote the cultural confidence and sense of belonging of the people of this village and promote the overall revival of the culture and economy of the village community. Focusing on the innovative development of cultural, artistic and creative resources in the village, the project promotes cooperation and mutual assistance among villagers and stimulates a sense of ownership. This will create a synergy mechanism between rural landscape, intangible cultural heritage conservation, artistic creation, cultural and creative development and industrial empowerment to achieve a bottom-up and top-down integration. We should make reasonable use of digital infrastructure and actively create social and public academic platforms, communication media and promotion channels to enhance the influence and attractiveness of rural businesses and lifestyles to talented people.

Cultural industries empowering rural revitalization should focus on the practical principle of combining public welfare and commerce. With the combined mode of cultural creativ-

ity and industrial innovation, a balanced interaction mode of both social benefit productivity and commercial competitiveness should be constructed. A value distribution mechanism conducive to the interests of villagers should be adhered to, to realize a sustainable development path in which the cultural economy and the nature of the countryside complement each other. Through the diversified means of creative design and technological innovation, resources such as folk memories, myths and legends, handmade artefacts, songs and dances, and local festivals are developed into products and items with local characteristics. Cultural industries empowering rural revitalization is an exploration model for sustainable rural development based on value symbiosis. It is necessary to build an interactive model that balances the productivity of social benefits and commercial competitiveness of the market and to adhere to a value distribution mechanism that is conducive to the interests of villagers, to finally achieve the enhancement of the overall value of the countryside. To promote the integrated development of primary, secondary and tertiary industries, to develop rural agricultural products and rural handicraft processing into local brands, and to form a "1+2+3" "six-level industry" system of integrated development and synergy: primary industry (raw material use), secondary industry (technical processing), and tertiary industry (services). The six levels of industries are primary industry (raw material utilization), secondary industry (technological processing), tertiary industry (value-added services), fourth industry (brand building), fifth industry (interactive experience) and sixth industry (cross-border integration). The cultural industries can help revitalize the countryside from inheriting and developing farming civilization to activating the vitality of local culture. This will promote the transformation of static rural cultural resources into dynamic rural creative capital, and finally realize the value of rural cultural industries.

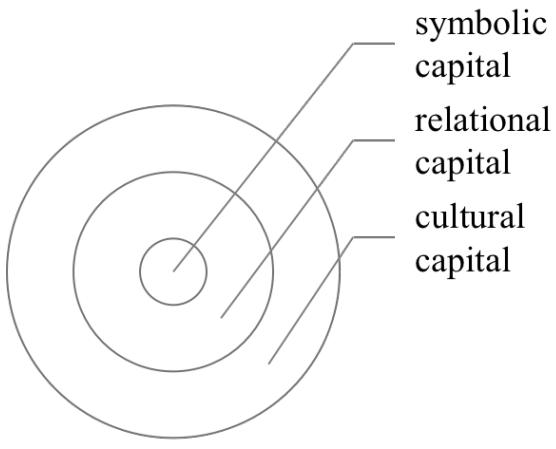


Figure 6: Value connotation of rural creative capital

Professor Li Boyi from the LSE and I together put forward a theoretical framework of creative capital to analyze the capital transformation of peasant cultural resources. Similarly, rural creative capital can also be analyzed from the three content dimensions of creative capital (see Figure 6). First, from the dimension of cultural capital, it emphasizes the refinement of local cultural genes. The gene comes from the collective unconsciousness of the Chinese nation. Each of us lives in a specific historical tradition, geographical environment and natural climate, and will continue the community gene imagined by a nation. According to the theory of human evolution, cultural capital is the intrinsic value symbol with cultural sharing, cultural identity and cultural prototype. The fairy tales, historical legends and fables that we have passed down from generation to generation all contain the cultural genes that each of us has passed down. Gene is the sacred and profound recognition power of the Chinese nation. To extract local cultural capital, local cultural resources should be evaluated in a specific vertical time and horizontal space framework, to seek the cultural identity that local values pursue together. Secondly, from the dimension of relational capital, it emphasizes the value consensus among people, unites villagers' local identity with empathy, and reaches an agreement of action among indigenous people, new villagers and various stakeholders of rural construction, thus establishing a specific interactive way among different rural construction subjects. Local relationship capital is a set of hidden but firm interaction mechanisms that people construct in their daily production and life. Finally, symbolic capital, emphasizes the extraction of visual symbolic elements and the creation of cultural and creative IP, realizes cross-border innovation through IP authorization, and promotes the innovative development of rural cultural industries. Therefore, the cultural industries' empowerment of rural revitalization is not the infrastructure of large-scale construction, nor the upgrading of facilities for demolishing land and building houses, but more the operation of intangible assets, which is a "light operation" mode based on the development of rural creative capital. Cultural empowerment rural revitalization should adhere to the principles of agriculture-oriented, people-oriented, and land-oriented, pay attention to the construction of each village's unique aesthetic atmosphere of life, and carry out rural creation construction in a systematic, dynamic and local way.

3. The mechanism of cultural industries' empowering rural revitalization

The Ministry of Culture and Tourism and other six departments pointed out in the Opinions on Promoting Cultural Industries to Empower Rural Revitalization that they should adhere to the working mechanisms of culture-led, industry-driven, farmers' leading, multi-participation, government-led, market-operated, scientific planning, characteristic development and other working mechanisms. The cultural industry can help revitalize the countryside by creating space, culture, relationships and products. In the context of Peking University's practice of rural creation in the Baima Huatian,

we discuss in detail the mechanisms for carrying out these different creation efforts and their effects.

3.1 Space Making

Space-making is the primary task of cultural industries to empower rural revitalization, as rural space is the tangible carrier. In each village, we should adopt a customized approach according to the actual situation and build a rural public cultural and creative space, considering the speed, time, results and cost. The rural public space can become a spatial form that connects the inner mechanisms of rural creative capital.



Figure 7: The scene of the maker camp in Baima Huatian Commune, Sichuan.

We have renovated the old houses of the Xiang family courtyard in the village of Bicheng in Baima, Sichuan, and revitalized the old houses by "adaptive regeneration", preserving some of the old houses with a strong sense of age and traditional building materials and creating new spaces, exploring a way to preserve the historical characteristics and diversity of the countryside in terms of architectural renovation. The building has been renovated to explore a way of preserving the historical character and diversity of the village, turning the Xiang family courtyard into a public cultural space in the area, and transforming its function to become a workstation of the Baima Huatian Commune. The space is divided into three main spatial functions (see Figure 7): a public cultural and creative space to stimulate the cultural identity and enthusiasm of villagers and creators, to mobilize the participation of society and the public, to stimulate the creative energy of different village-based creators, and to make this space a place for rural creators who share common interests to meet, collaborate, engage in activities and create, a lab, studio and incubator for sharing knowledge and creating new things. The space is a laboratory, studio and incubator for sharing knowledge and creating new things; the space for creation and production, which integrates architectural emotions, spatial imagery and atmospheric aesthetics into the space of the Village Creators' Camp, with diverse study and training and artistic creation as practical considerations, and uses the space to create a deep experience of knowledge, education, entertainment and aesthetics, thus promoting creativity, production, education, communication and sharing of village creators' works. The space for living adopts the traditional Chinese style through elegant ornaments and furnishing aesthetics, combining the twelve traditional Chinese seasonal flower gods, giving the space the warmth and atmosphere of home, depicting the ideal living scene of the village creators, and revealing the aesthetic marks etched by art and time in the details of each room. Through the mix and match of Chinese paintings, accessories and furniture, the furnishings focus on the display of humanistic qualities, adding strong visual symbols to the space and focusing on the spiritual satisfaction of the village creators when they live there.

Through various flower field art painting projects, the Baima Huatian Commue has been organizing volunteers for years to enhance and creatively transform the overall environment



Figure 8: The wall painting of the cultural village in Huatian

of Bicheng Village, turning it into a well-known cultural and creative village. Artistic wall painting, micro-landscape creation, curtain graffiti and public installation art have been used to combine artistic beautification with local education. The art wall paintings (see Figure 8) are more than a single art painting. The paintings are a way of telling local historical stories and myths and legends and based on the creative presentation of these wall paintings, works such as the Huatian picture book and the Huatian rural musical will be developed one after another. Many mini-public spaces will be created to provide a space for the village's elderly to chat and exercise, and for the village's children to play.

3.2 Cultural development

Culture development is a long-term task for the cultural industry to empower rural revitalization. The goal is to maximize rural cultural power, which is divided into four aspects (see Figure 9), including rural cultural originality, rural cultural productivity, rural cultural innovation and rural cultural soft power. The cultural creation of the countryside is based on the creation of culture, creativity, ecology and values in each of these four areas, ultimately achieving a comprehensive creation of rural cultural power. The Baima Huatian Commune implements the Huatian Creation X Project, by organizing artists in the village, filming a documentary on the Huatian, organizing a Huatian festival, and carrying out local education in the Huatian classroom, to extract local cultural prototypes, evaluating rural cultural resources and transform rural cultural values, and continuously promote the Baima Huatian's cultural branding.

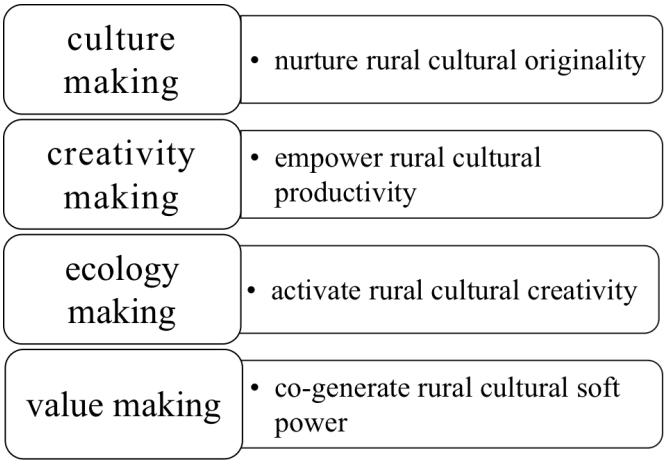


Figure 9: The content structure of rural cultural construction

Organize a festival: Daba Mountain Fringe Festival

The Fringe Festival, which originated in Edinburgh, UK, is a creative arts event outside the mainstream arts festivals, with a cultural connotation of new, creative, grassroots and pioneering, as well as diverse, free, interactive and everyday expressions. We combine the history and culture of the Ba culture, the natural scenery of the karst landscape and the folk traditions of the Tujia ethnic group in the eastern Sichuan region. Through the symbiotic creation of artists and local villagers, we activate local folk culture, stories and legends, handicrafts and festivals and other cultural tourism resources with cultural creativity, to achieve a win-win situation in terms of social and economic benefits from the development of local cultural resources. The Daba Mountain Fringe Festival has been successfully held for three consecutive years and has played an important role in driving the development of local cultural resources, the promotion of agricultural specialities and the development of rural cultural tourism. We have organized several sub-brand activities around the Daba Mountain Fringe Festival, such as the Huatian Spring Herder Festival, the Spring Umbrella Festival, the Flower Field Music Festival and the Flower Field Countryside Creative Market. The village of Baima Bicheng is an ordinary valley village, with no famous mountains or renowned celebrities nearby, no world cultural heritage sites or national 5A tourist sites, so it can not rely on the inherent local branding resources to attract visitors from far and wide. We then create branded events with an attraction effect, increasing the attractiveness of the destination by organizing a large event in the first and second half of the year, various workshops These cultural activities, all of which are villager-oriented, are closely linked to the villagers' daily production life and festive folklore, with the necessary creative enhancements and fashion transformations, of course.

The activities planned and organized by the Baima Huatian Commune also include the Baima Mountain Forest Concert, in which young performing artists, musicians and producers live in the Baima Huatian and use the cultural resources of the Daba Mountains to carry out local performance creation; of the Baima Forum International Rural Creators Conference, which invites experts, scholars, artists and planners in the fields of cultural creativity, regional tourism and rural construction to conduct cutting-edge discussions and practical sharing on topics related to rural revitalization in the form of both forum and dialogue. The Huatian Market is a rural creation fair with the theme of Ba culture, symbols of Ba, Ba Mountain Grand Canyon, bamboo art and grass weaving, etc., highlighting the beauty of the natural ecology in Ba Mountain and the flower field.

Implement a set of practices: Huatian Maker Action

Huatian Maker Action is a series of Huatian creative construction plans. With Huatian International Village Maker Camp as its main workstation, Baima Huatian Commune systematically combed the local cultural resources and cultural context, and from the perspective of global vision, national needs and local development, extracted the cultural gene official piety and benevolence, farming and reading Families. Through artists' residence in villages, new local images, Huatian art painting, Huatian drama club and other modes, artistic intervention means such as theme wall painting, colorful

graffiti, and artistic installations are carried out so that these ancient and long-standing historical cultures and statically stopped natural scenery come alive, re-enter people's daily life, and rebuild the modern value and life connection of traditional culture and folklife.

The Huatian Creators initiative aims to intervene in the practice of rural creation through art, activating the systemic local resources of "people, culture, place, landscape and production" of rural place creation. To realize the overall benefits of rural value development through art creation, in July this year, the Baima Huatian Commune participated in a special event commissioned by the Zijin Award - Third Annual China (Nanjing) Student Design Exhibition, organizing and planning the Rural Space and Society Design Work Camp. More than 30 student designers from 11 universities across China were invited to go deep into the village of Baima to carry out a fieldwork study, integrate with the local villagers and uncover the stories that move their lives. The work camp lasted ten days, with three days of online curriculum learning and a week of offline field research. The campers were put to the ultimate test by capturing story elements such as words, actions, images and scenes that moved them within two to three days, then combining these story elements with cultural genes, refining the cultural themes and conceptualizing and designing cultural and creative projects, and finally completing the implementation of the landing with the help of the villagers, achieving very good results.

3.3 Relationship building

Relationship building is a fundamental task for cultural industries to empower rural revitalization. Relationship creation means working with local villagers and adopting various means to stimulate their intrinsic motivation and participation. Rural creators are a combination of cultural companions, creative enablers and value co-producers, but first and foremost, they are cultural companions. They must integrate into local life, interact with local villagers in-depth and learn from the villagers. Benefit Points are registered by Baima Huatian Commune, and the Bicheng Village Party Committee and Village Committee conduct audit and supervision. Beneficial points come from the villagers' practice of public good deeds agreed upon in the Villagers' Convention. Points can be used for their children to receive welfare education in Huatian classrooms, participate in Huatian study tour projects, and receive free services such as house renovation design, business incubation and product cultivation provided by Baima Huatian Commune.

Baima Huatian Commune set up a WeChat official account and video channel, and the sharing column of Huatian Talk as an independent cultural column was updated twice a month. By screening global rural revitalization cases, it has face-to-face communication with front-line workers and researchers in rural revitalization. Listening to rural creation stories all over the world, the platform shares the individual experiences of rural entrepreneurs. A consensus with interviewees on rural revitalization cooperation has been reached, the theoretical achievements and practical paradigms of rural innovation development in the new era are summed up, and rural innovation models in various places in a wider scope are promoted. The talk show also provides academic guidance and experience for participants in rural revitalization empowered by cultural industries.

3.4 Product creation

Product creation is an important task for cultural industries to empower rural revitalization. Baima Huatian Commune initiated the Huatian Farmer Project and Huatian Research Project, organized and planned the immersion experience of local aesthetic life and seasonal experience of local farming with different durations, such as three days, five days and seven days of Huatian, and carried out Huatian study camps, parent-child experience workshops and other projects. Schools and social people from all over the country and Dazhou come to Baima Bicheng Village through the WeChat official account to experience local farming activities and research projects, explore the aesthetics of local slow life, feel the charm of Daba Mountain, and boost the development of local rural cultural tourism economy. At present, resources are being further integrated, and with the support of the local government, Baima BiCheng is being built into a tourist destination of "Huatian Cultural Product Village, a slow and lively place" in eastern Sichuan.

Baima Huatian's cultural tourism product is creative. The essence of this creative tourism is reflected in the daily life, farming work, daily gestures and folk festivals of Baima villagers. It is a natural, living, real and simple way of tourism. In this kind of tourism situation, tourists and local villagers coexist in real-life situations and interact with each other sincerely. Creative tourism in Baima Huatian takes the daily life of local villagers as a sustainable experience object objectively stimulates the motivation of villagers to improve their living environment and optimize production technology, and consciously integrates traditional culture and folk culture into their daily life, which is conducive to the organic reshaping of the local lifestyle.

Baima Huatian Construction Co., Ltd. carried out the research and development of Huatian intelligent products and launched a series of digital Huatian products. Through cooperation with the intelligent robot team of Hangzhou Xiangshang Digital Intelligence Group, Baima Huatian Commune is developing an emotionally intelligent robot that displays the aesthetics of oriental life and realizes companion healing. We also developed the Baima Huatian series of township products, including symbol products of Ba culture, natural creations of Daba Mountain, folk creations of Tujia nationality, handmade creations of Baima local area, and local historical-brand

cultural products, including symbols of Ba country, Bashan Grand Canyon, Ba embroidery weaving, handmade works of Ba craftsmen, and drunken wine of Huatian. Baima Huatian Township adopts the unified brand authorization mode of "Baima Huatian" to create products, formulates product standards, adopts the mode of "commune+company+farmers", runs Huatian entity experience stores and creative experience exhibitions away from the village, and develops the online sales form of Huatian Township Creative Market.

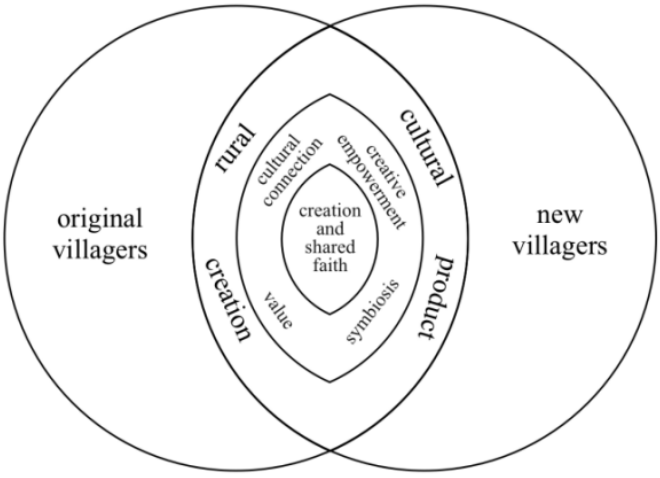


Figure 10: The structure of Baima Huatian

In short, Baima Huatian Township Innovation Model is a systematic and complex township innovation system, and its effectiveness needs to be further tested by practice. Peng Yingqian, a master's degree graduate of Peking University Art Institute, has participated in the music public welfare activities of Baima Huatian for a long time and has also constantly summarized the theoretical paradigm of Baima Huatian. In a recent paper, she systematically combed the symbiotic relationship of Baimahua Field International Village Maker Camp (see Figure 10), summed up the interaction mechanism between Baima Huatian in creating different relationships, such as public welfare incubation and commercial operation, endogenous empowerment and outward inquiry, indigenous people and new villagers, and refined the details of different empowerment means, such as artistic empowerment, research empowerment, technological empowerment, festival empowerment, cultural tourism empowerment, public welfare empowerment and value empowerment.

4. Key areas in rural cultural revitalization

The historic cause of rural revitalization has just begun, and more people with nostalgia and abilities need to be involved. To speed up the implementation of rural revitalization with cultural industries empowerment, we need to pay attention to the following key tasks.

4.1 Design rural creation plan and activate rural creative capital

It is suggested that local governments should take districts and counties as the main body of responsibility, and introduce action plans to guide local cultural industries to empower rural revitalization. The action plan to promote rural revitalization through cultural industries empowerment should be pragmatic and effective, focus on key areas, carry out key tasks, and implement the strategy of major projects through cultural industries empowerment. Weave the workshop manual and construction guide for rural revitalization through cultural industries empowerment, carry out systematic projects such as protection of local cultural heritage, construction of local cultural gene bank, shaping of new rural sages, reconstruction of traditional festivals and ceremonies, adoption system of rural creative projects, cultivation of intellectual talents and rural creative development fund, etc., and increase the construction of public service platform for rural revitalization through cultural industries empowerment. Integrate relevant institutions to develop rural creative empowerment service platforms such as WeChat and app software. Local government should develop information management systems integrating information technologies such as the Internet, cloud computing and big data, to provide digital and intelligent solutions for the recruitment of rural creative volunteers, the maintenance of rural creative communities, the governance of rural creative communities, the operation of rural creative platforms, the application of rural creative projects, rural creative e-commerce services, rural creative consultation and publicity, etc. Through the information and data processing of rural creative platforms, rural industries can be digitized.

4.2 Establish rural creator college and train professionals

Rural talents are the top priority of rural revitalization. The documents of six departments, including the Ministry of Culture and Tourism, specifically mentioned that an effective mechanism for gathering talent from all sides should be established. Cultural and tourism administrative departments at all levels should formulate policies and measures, mechanisms, and guide cultural industries practitioners, entrepreneurs, cultural workers, cultural volunteers, teachers and students of colleges and universities offering art majors, etc. People from different backgrounds can go deep into rural areas for assistance and investment, to drive culture, capital and industry to the countryside. We should encourage all localities to explore and implement the system of cultural industries commissioners in light of the actual situation. The essence is to solve the lack of talent, and we should pay attention to the implementation of the system of cultural industries commis-

sioners. In a broad sense, rural innovation includes not only cultural innovation (rural revitalization enabled by cultural industries) but also agricultural innovation (rural revitalization enabled by agricultural science and technology) and science and technology innovation (rural revitalization enabled by digital technology). We will integrate the training and use of cultural industries commissioners, agricultural science and technology commissioners and digital technology commissioners. The training and use of cultural industry specialists, agricultural science and technology specialists and digital technology specialists are all integrated. According to the relationship between people and the land, people can be divided into "away from soil and hometown","away from soil, still at hometown","leave the home town, but still work with soil", and "stick to the soil and hometown". No matter what kind of situation they are in, they all have their unique connection with the countryside, and the enthusiasm of different people should be gathered to participate in rural revitalization. Innovative mechanisms and systems are needed to mobilize the rural responsibilities of different groups of people, integrate resources from different fields of rural creation, build working platforms, organize rural creators to devote themselves to the construction of the countryside and carry out various actions.

Cultural commissioners play three roles:

First, cultural accompanists, who enter the countryside with respect, gratitude, equality or even admiration, to integrate, understand and perceive the living culture of the countryside, enhance friendship with the villagers and win their trust; second, creative enablers, who have one or more specific skills in the key areas of cultural industry enablers for rural revitalization, and can realize the creative transformation and innovative development of local cultural resources. Thirdly, a value co-creator should have the concept of both public welfare and commercial stakeholders, put the interests of local villagers first, and establish a fair and effective distribution mechanism to achieve value co-creation and sharing and sustainable development of the countryside.

As specialists in cultural industries empowering rural revitalization, cultural commissioners should promote the national talent pool of cultural industries empowering rural revitalization. We should give full play to the development responsibilities of different subjects of cultural industries commissioners. From the perspective of personal development, it is necessary to build a smooth channel and an effective mechanism for volunteers, interns, sojourners, entrepreneurs and other individuals to participate in rural entrepreneurship; From the perspective of organizational development, different organizations such as village committees, social enterprises, universities and public welfare organizations should fully respect the professional skills, values and public welfare spirit of third-party rural creative organizations, and create a social environment conducive to the participation of organizations in rural revitalization. From the level of government development, it is necessary to integrate the public resources of governments at all levels, such as townships, counties and cities, provinces and municipalities, and central ministries, establish a coordination mechanism and form a policy combination to enhance the identity, professional skills and social honors of cultural industries-empowered rural revitalization talents.

4.3 Enlarge social organizations and build a public service platform

The construction of different forms of platforms for cultural industries-empowered rural revitalization should be opened, including building a platform for bases, camps, communities, parks and workstations in villages and towns with mature conditions; setting up a platform for rural creation academies, training commissioners, planners, builders and other specialists. The need to formulate standards for managers' talents in rural cultural industries is urgent. A mature platform for rural creation activities may organize national rural creation conferences, rural festivals and rural creation bazaars, actively promote typical experiences, and expand the brand publicity of various talents, projects, organizations and platforms. Rural creation organizations may form a think tank, an association and a fund to promote rural creation. Universities and research institutes with mature conditions should gather to establish national rural cultural and creative research bases and practice bases licensed by the Ministry of Culture and Tourism and the National Rural Revitalization Bureau.

In May 2022, the Institute for Cultural Industries at Peking University and the Cultural and Creative Development Research Institute at Tsinghua University, together with more than 20 universities, research institutes, enterprises and institutions such as the Chinese Academy of Social Sciences, Beijing Normal University, Renmin University of China, Sichuan University, Xiamen University, jointly established the Village Cultural and Creative Branch of China Cultural Industry Association, which was the first social organization in China to promote the rural revitalization and development of cultural industries. The association was established in June 2013 and it is a national social organization approved by the State Council, registered by the Ministry of Civil Affairs, headed by the Ministry of Culture and with an independent legal person. It is a national first-level association in the field of cultural industries. The Village Creative Committee aims to become a national consulting think tank, a talent college, a project base and an enterprise home. It takes "focus on rural cultural creativity, drives the gathering of township creative talents, helps rural cultural prosperity and promote rural industrial revitalization" as its core purpose and mission.

4.4 Improve geographical indications, and cultivate the IP brand system

The cultural industries' empowering rural revitalization lies

in the integrated development of the first, second and third industries. The inner logic of the leapfrog innovation of rural creation is closely related to the value extension of creative IP with stories, brands and symbols of villages. According to the China Culture Industry Association, the total output value of geographical indications nationwide has exceeded RMB 1 trillion (excluding data on related industries), and geographical indications' precise poverty alleviation has become an important force in winning the battle against poverty. The Ningde model of geographical indication precision poverty alleviation has received national attention and has been widely promoted. Since the registration of Gutian Tremella as a geographical indication in Gutian County, Fujian Province, the brand value has increased by an average of more than 15% per year, benefiting 340,000 people and increasing the county's per capita income by RMB 7,000. 2021, the State Intellectual Property Office established a list of national demonstration zones for the protection of geographical indication products 2021.

We should implement the peasant geographical indication revival plan to create a geographical indication of origin products with geographical perception, regional signs and local imprints. We should implement the rural creation IP support plan to realize the value symbiosis effect of rural creation IP with prototype-driven, trendy market and cross-border innovation characteristics. We should vigorously implement the geographical indication revival plan, select some geographical indications with a strong sense of local trust, significant source marks and distinctive characteristics of origin, classify and grade them for protection and promotion, and establish a strict supervision system and technical platform for the production process and channel control. Besides, we should implement the village-creative IP support plan, and cultivate new trendy IPs with prototype-driven, trendy market and cross-border innovation characteristics. We should pay attention to farmers' harvest season to hold evening activities, local cultural festivals and lifestyle festivals. With live e-commerce and short video promotion channels, we could build rural creative brands, and improve the operation and management ability of rural creative IP licensing.

5.Conclusion

Cultural industries' empowerment in rural revitalization is to realize the multi-dimensional drive of rural values, including four types of value drives (see Figure 11): Firstly, intelligence, that is, through various personalized and systematic rural education, to achieve value recognition and rural self-confidence of rural creation stakeholders. Secondly, capability, that is, through the empowerment toolkit of cultural industry-empowered rural revitalization, to provide a series of talents, technologies and funds for rural creation development. Thirdly, power, that is, to allow cultural industry-empowered rural revitalization talents to have the right to know and participate in rural creation work in villages. Fourthly, value, that is, to deeply develop the cultural value and commercial value, social value and economic value, short-term value and long-term value, individual value and collective value, and villager value and government value, to realize the comprehensive effect of the value of rural creation.

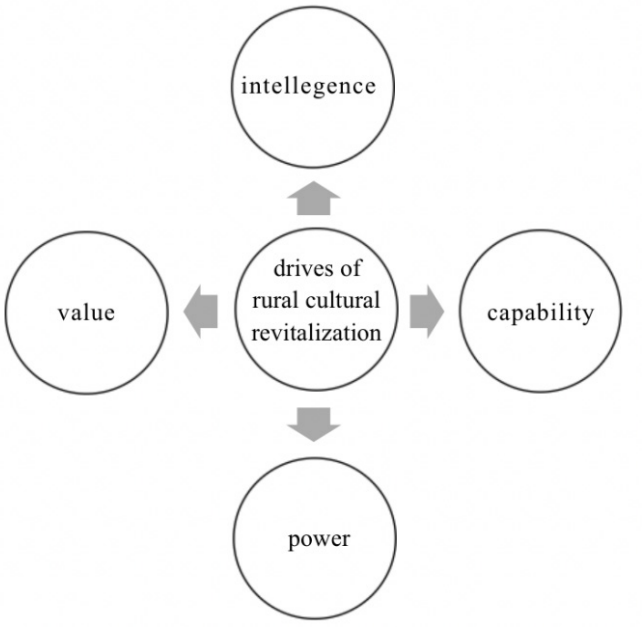


Figure 11: Types of cultural industries' empowering rural revitalization

The Party Report to the 20th CPC pointed out, to comprehensively promote the revitalization of the countryside, adhere to the priority development of agriculture and rural areas, insist on the integrated development of urban and rural areas, and smooth the flow of urban and rural elements, we will promote the revitalization of rural industries, talents, culture, ecology and organization. The revitalization of the countryside is an important part of comprehensively promoting the great rejuvenation of the Chinese nation with Chinese modernization. The ultimate goal is to illuminate everyone's nostalgia and reshape the physical, living and spiritual spaces of the countryside. By vigorously developing rural cultural resources, transforming rural creative capital, beautifying the natural environment of the countryside and improving rural public cultural services, the integration and development of rural cultural resources and rural characteristic cultural industries are an important means to promote rural development, rural construction and rural governance in China in the new era.



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