

Research on Digital Protection and Development of Paper-cut Art in Northern Shaanxi

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Abstract: In order to understand the digital protection and development of paper-cut art in northern Shaanxi, we will carry out relevant analysis. Firstly, this paper briefly describes the unique charm of paper-cut art in northern Shaanxi in terms of artistic characteristics, emotions permeated by themes, and simple and beautiful shapes. Secondly, the significance of digital dissemination and protection of new media of paper-cut art in Northern Shaanxi and its dissemination and development are discussed. The current situation of the problem, and ultimately put forward solutions to improve the problem. At present, the traditional mode of dissemination of paper-cut art in northern Shaanxi is not applicable, so we need to explore the digital mode of dissemination. Under this condition, new media is undoubtedly the main way to achieve digital dissemination and protect paper-cut art. Through research, it is confirmed that this channel is effective. As an integral part of our traditional culture, the protection of paper-cut art in northern Shaanxi is a problem that needs attention from all walks of life. Under the current social development background, the network digital channel is highly praised by people. Therefore, combined with the digital background, the goal can be achieved through the new media digital channel.

1. Introduction

National art is the preservation of the Chinese nation after a long history and the washout of sand by big waves. It is the concentrated reflection of the intangible culture of the Chinese nation. At the same time, folk art is an important materialized expression of Chinese national culture. Therefore, it requires people to copy and record it so that it can be continuously spread in our national culture. With the surge of new media, the protection and dissemination of folk culture has added a new task. The 16th National Congress of the Communist Party of China proposed to "support the protection of cultural heritage and folk art". In the Opinions of the General Office of the State Council on Strengthening the Protection of China's intangible cultural heritage, it is pointed out that "by means of writing, recording, video recording and digital multimedia, authentic, comprehensive and systematic records of the protected objects are made, relevant physical data are actively collected, and relevant institutions are selected to properly preserve and rationally utilize them."

In order to achieve the purpose of protection, this paper first expounds the cultural characteristics and charm of paper-cut art in northern Shaanxi, then understands the characteristics of the art form, analyzes its significance with the new media digital means, and then elaborates the detailed work of digital protection and development combined with the modern new media digital means.

2. The Artistic Characteristics and Emotional Expressions of Paper-cut in Northern Shaanxi

Paper-cut art in northern Shaanxi has three characteristics, namely practicability, decoration and regionality. The specific manifestations of each feature are listed below.

(1) Practicality

The practicability of paper-cut is determined by its geographical and cultural background. Paper-cut is based on the people's folk life and appears according to their own living needs. Every time the new year comes, the lintels, walls, kangtou, kiln roof, granary and so on of the farmer's house should be pasted with colorful "window flowers", which is particularly warm and festive. The climax of practicality of paper-cut is mainly reflected in the window flowers and happy flowers in

the process of marriage customs. There are also some "tuanhua", "kiln top flower", "ceiling flower" and "tent house flower" on the roof of the cave. In a word, all kinds of plant and animal life are combined to form a paper-cut life form with deep symbolic connotation, which can form deep predictions and blessings to achieve psychological balance and spiritual consolation [1-3]. Fig. 1 Practical paper-cut.



Figure 1 Practical paper-cut

(2) Decorative

Paper-cut can change freely through the trend, thickness and structure of lines, the graceful combination of lines, the arrangement of lines, the combination of lines, the intersection of lines or the decoration of different patterns such as crescent pattern, dot pattern, coin-piercing pattern and ten thousand-character pattern, creating vivid artistic images and giving life to the images. Presents the beauty of simple atmosphere of paper-cut [4-5]. Fig. 2 Decorative paper-cut.

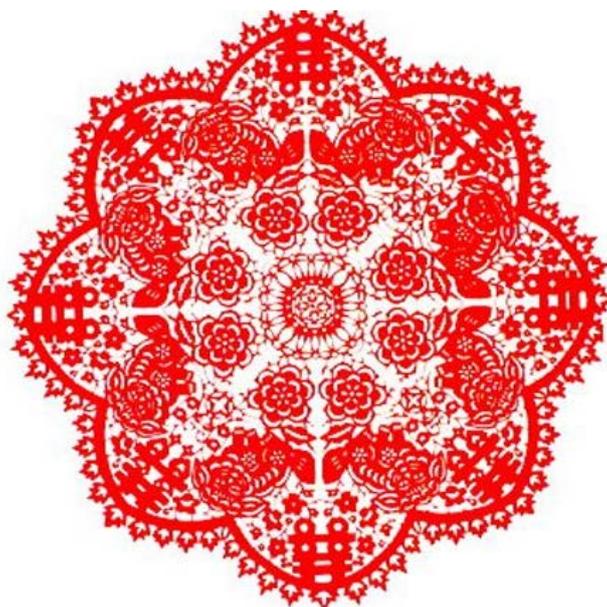


Figure 2 Decorative paper-cut

(3) Regionality

Because of its special geographical position, the paper-cut in northern Shaanxi has become irregular, which largely retains the original art of simple, simple artistic character and straightforward, concise expression. In a relatively free creative environment, people have completed vigorous paper-cut works. These paper-cuts are like the songs of Xintianyou sung by local people. The ancient rhythm is full of extraordinary vitality, which is a natural expression of purity and passion. Paper-cut in northern Shaanxi is a cultural form growing up on the land of northern Shaanxi, which has the characteristics quite different from those in other places [6]. Fig. 3 Regional paper-cut.



Figure 3 Regional paper-cut

The theme of paper-cut in northern Shaanxi is very wide, but what people see, hear and think about has become the content of paper-cut performance, and each paper-cut has different emotional outpouring, touching. This is also the charm of the art form, whose emotional expression can be seen below.

(1) Aunt and mother-in-law: the upper Kang scissors and the lower Kang sickle

"Upper Kang scissors and lower Kang sickle" is a praise for the ability of women in northern Shaanxi. Usually they are busy with things at home and abroad. When they are free to pick up a pair of scissors, they can cut out what they see, hear and do on weekdays. Therefore, the theme of paper-cut in northern Shaanxi involves all aspects of life in northern Shaanxi. In the past, women in northern Shaanxi (called wives or married women in dialect as aunts) were depressed by old ideas and traditions, and most of them had no chance to receive education. Women began to learn to do housework, feed pigs and chickens, cook and wash clothes, sew and mend, wash and rinse as young girls, and they became each of them. Compulsory homework for the day. Of course, in their leisure time, they also have some of their favorite entertainment activities, that is, singing a melancholy love song, fiddling with their beloved needles and scissors, learning embroidery or paper-cut. With a small pair of scissors in her hand, the women in northern Shaanxi wandered freely on the colorful paper, letting go with their hands and accomplishing at one go. In an instant, a delicate and elegant pattern of Zhang Linglong, with clear layers, various gestures and rich contents, was completed in their delicate and dexterous hands. For example, Chang Zhenfang's Cooking is square in composition and light in shape, using irregular geometric figures arranged regularly as decorative techniques. The pot stage is decorated with flowers and copper coins, surrounded by birds and birds,

and the scene is lively. The woman who cooks looks at the Magpies on the trees with flowers on her head. The whole picture shows the happiness and warmth of family life. Fig. 4 Aunt-in-law's paper-cut.

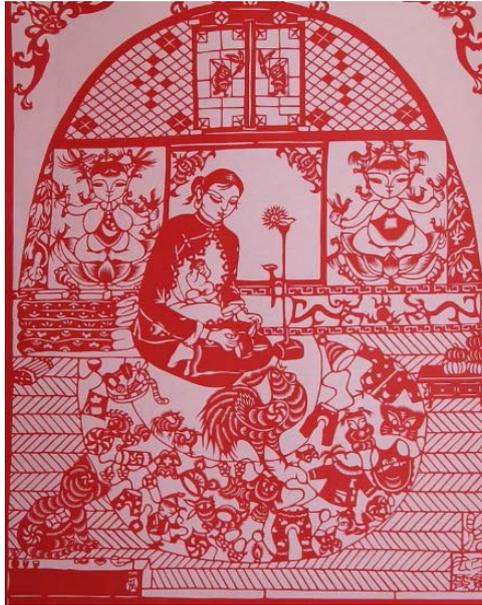


Figure 4 Aunt-in-law's paper-cut

(2) Girls and Boys - Playing and amusement are all love

In northern Shaanxi, both men and women, young and old, like humming local folk songs, ditties or Xintianyou. In this way, the wise old ladies and aunts in northern Shaanxi get inspiration from the folk songs in northern Shaanxi. They use their own way of humming while singing and cutting, "Hold your skillful hand, kiss your mouth, hand in hand, mouth in hand, and hand in hand, to hand in hand, and hand in hand, to hand in hand. Go ahead; kiss my mouth, I will not lose your hand, kiss that love ah, the true soul of that group"; "Brother you go west, the little sister is difficult to keep, hand in hand brother's hand, send you to the gate, to the gate, the little sister does not lose hands, there is a confident word, brother you remember," almost every one or every sentence. It is a vivid paper-cut work, "Hand in Hand", "Crossing the River", "Wanting Kinship", "Five Brothers Grazing Sheep", "Walking West Pass". The feelings and intentions in folk songs are expressed through paper-cut, which fully reflects their yearning and longing for happy life and beautiful love. With the help of paper-cut and delicate lines, aunts and mothers perfectly unfold the interesting love story of young boys and girls through appropriate exaggeration and bold lyricism. It makes the paper-cut art and music art really solidify and become a flowing picture scroll. It makes sister art learn from each other in the integration and exchange, and achieves stronger expressive force and vitality together [8]. Fig. 5 Paper-cut of "Go to Xikou".



Fig.5 Paper-cut of "Walking to Xikou"

3. Digital Communication of "S-M-C-R" New Media

The "S-M-C-R" model also focuses on the encoding and decoding that occurs before the sender sends the message and before the receiver receives the message, respectively. The Berlo model has four main components to describe the communication process. They are the sender, the message, the channel and the recipient. As shown in Figure 1. And each component is affected by many factors. The model holds that communication is a dynamic structure, that is, the four relationships in communication are mutually restrictive and influential. Among them, the multiple interaction in this communication system is the focus of attention. This paper holds that the mode of "S-M-C-R" has an important guiding significance for the new media communication mode. The "S-M-C-R" model can fully explain the changes and interaction factors of each variable in the process of new media communication. Through the complex structure of communication process, taking the multivariate relationship as the basic unit of research, this paper explores the network diffusion mode of new media mode [9].

The "media + platform" mode of communication in the new media era is a form of mutually beneficial cooperation using multimedia. At the same time, it also makes use of content innovation and platform construction to make up for the shortcomings and disadvantages of traditional media dissemination, and enters the cross-media melting pot with a brand-new look, which also improves self-competitiveness at the present time of optimizing resources. Such a new model is not rigid in the framework of traditional media transformation, and deeply embedded in the mode of communication of Internet thinking. The dissemination channel of paper-cut art in northern Shaanxi has been greatly promoted under the background of new media dissemination.

In terms of problems, there are mainly such problems as the scattering of the main body of communication, the generalization of the content of communication, and the decentralization of the channels of communication.

(1) Dispersion of disseminators

Most of the disseminators of paper-cut art in northern Shaanxi belong to the laggards in the innovation diffusion model. The awareness of the dissemination of paper-cut art in northern Shaanxi on the new media platform is very weak. The main reason is that the paper-cut art in northern Shaanxi belongs to a traditional art. The disseminators of paper-cut art are better at the mode of oral teaching or interpersonal communication. Enjoy information and stabilize the audience, instead of putting the dissemination of paper-cut art fragmentation in northern Shaanxi on the media platform. Such a model will lose valuable opportunities to interact with the audience [10].

(2) Generalization of communication content

Broadcasting content has been greatly enriched, the dissemination depth and breadth of paper-cut

art in northern Shaanxi directly hit the audience; on the other hand, the audience has a homogeneous mentality of mass dissemination content, will gradually lose the screening and interest in dissemination content, and even will produce "antibodies" to the dissemination content of new media of paper-cut art in northern Shaanxi. Because the audience is the direct subject to absorb the dissemination content, the audience's interaction and independent innovation also have a positive effect on the promotion of paper-cut art in northern Shaanxi. However, long-term exposure to explosive and repetitive dissemination content, the audience's sense of autonomous interaction will be swallowed up by the paving theory, and ultimately be pulled by the media content. In this way, the content dissemination process of the paper-cut art in northern Shaanxi has been completed, so the "content" established from the source is the only rule.

(3) Decentralization of communication channels

When searching for the video content of paper-cut art in northern Shaanxi, we found that some of the hyperlinks of the video content have been invalid, and even opened the video name and content are different, or the video content is missing after playback of advertisements. At present, even the number of the Digital Museum of paper-cut art in northern Shaanxi is zero. Only the Beijing Digital Museum has video content and introduction about paper-cut, and the newly completed Zhangjiakou clean government paper-cut digital exhibition hall are related to paper-cut art. The paper-cut art in northern Shaanxi has not achieved a good transformation in its new media ecological environment, resulting in the construction of Digital Museum of paper-cut art in northern Shaanxi lagging behind.

In order to improve and improve the new media communication mode, it is necessary to popularize the mastery of the new media and professional communication awareness of the inheritance subject of paper-cut art in northern Shaanxi. All-round media for inheritors is only to popularize and cultivate, to enhance their media cognitive ability and literacy. Secondly, we need to explore new digital communication channels, such as animation: the typical expression methods of traditional paper-cut in northern Shaanxi include perspective "flat-view composition" and blank-keeping, among which perspective is more common in the application of modern animation. In the space modeling design of animation "Orchid Flower", it is a decline. The low space factor affects the limitation of the picture. Through scattered perspective of the bedding on the table fire and the burden before marriage in the orchid family cave, the designer can express the internal situation of the orchid family cave more concretely. This performance can effectively centralize and internalize the digital communication channels. Tolerance has more characteristics and artistic form features are more distinct, so it can break through the above problems and has practical significance. Fig. 6 The animation of Orchid Flower.

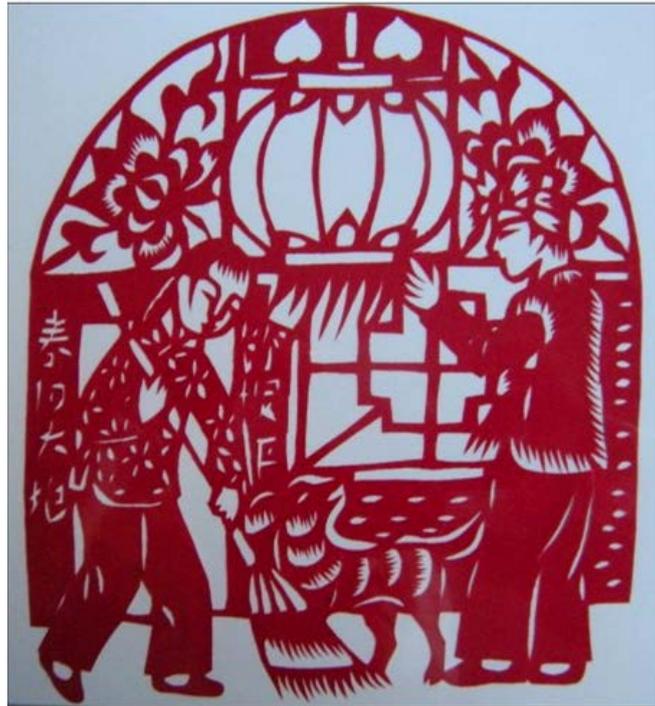


Figure 6 Animation Modeling of Orchid Flower

4. Conclusion

Paper-cut art in northern Shaanxi carries the local folk customs and aesthetic and cultural information, embodies the most real feelings of art, and is an artistic form with distinct national characteristics created and developed by the local people in the long-term practice. It is not only widely distributed and rich in subject matter, but also shows unique regional characteristics in the form of artistic expression, so it has high research value. Based on the analysis of "the significance of the new media dissemination mode of paper-cut art in northern Shaanxi", this paper draws four validities of the new media dissemination mode for the revitalization of paper-cut art in northern Shaanxi: expanding the scale of traditional craft inheritance, meeting the needs of traditional craft dissemination, broadening the channels of traditional craft dissemination, and changing the acceptance of traditional craft. At the same time, it introduces its application in digital animation, and on the basis of further systematic understanding, through broadening its integration channels with modern digital technology, to dig deeper into the artistic value of traditional paper-cut activities in northern Shaanxi.

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