

Cultural Significance and Artistic Value of Chinese Folk New Year Pictures in Traditional Festivals

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Keywords: New Year Pictures, Cultural Significance, Artistic Value

Abstract: the History of Chinese Folk New Year Pictures Can Be Traced Back to the Han Dynasty. It Occupies an Important Position in People's Spiritual and Cultural Life and is a Valuable Cultural Heritage of the Chinese Nation. in the Long Process of Development, Chinese Traditional Folk New Year Paintings Have Formed a Unique Painting Style. Its Composition, Shape, Colour and Other Factors Have Strong Subjective Imagery, Reflecting People's Cognitive Concepts. New Year Pictures Express the Basic Spirit of Chinese Traditional Culture with the Cultural Form Closest to People and Life, Providing a Unique Spiritual Temperament for the Survival and Continuation of the Nation and Culture. It is a Popular Reading Material and Educational Reading Material for the People and Plays a Role in Popularizing Historical Knowledge and Moral Education. New Year Pictures Have Beautiful Shapes and Colours, Which Promote the Formation of People's Aesthetics, Spread Aesthetic Ideas and Form Their Own Unique Views on Shapes and Colours.

1. Introduction

The Chinese culture and art have a long history, stretching from ancient times to modern times. The vast expanse of water is unbridled and brilliant, shining in the sky of world civilization. Chinese folk wood engraving New Year pictures have a long history and cover a wide range of areas in our country. From the point of view of form and content, they cover all aspects of social life, myths and stories, and are extremely rich and colourful [1]. Traditional folk New Year pictures, as a folk painting art enjoying both refined and popular tastes, are deeply loved by the public and are enduring. After hundreds of years of evolution, it has formed its own unique style. By the Ming and Qing Dynasties, New Year pictures reached their peak, and their unique modeling methods and colour expressions had strong decorative beauty [2]. New Year pictures have a wide range of artistic themes, involving politics, economy, military, religion, history, philosophy and many other fields. They are all-embracing and deserve to be a folk encyclopedia in China. In the fertile field of national culture, Chinese folk art is like a gorgeous and colourful flower in full bloom. With its unique national style, rich and colourful forms of expression, and perseverant artistic pursuit, it has written a magnificent chapter in the history of human art [3]. It is an integral part of the Chinese cultural system and has rich artistic implications. Therefore, it can be understood that folk festivals are closely related to traditional Chinese festivals, often as an important part of traditional festivals.

2. Colours of New Year's Paintings

The folk application of colour originates from the colour reflection of human instinct. Folk New Year pictures are basically the art of farmers themselves, and the symbolism of their colours has a strong artistic expression. Obviously, it presents the colour representation that people choose colour from instinct. Its colour is red, green, yellow, blue, purple and black. Bright colour, emphasis on contrast, produce a strong visual impact. In the development of folk New Year paintings, the trend of colour is from singleness to diversity, inclusive, absorbing the colour methods of other painting categories, and forming its own style [4]. Compared with eliminating disease and cold, the cultural

connotation of Festival Entertainment has been enriched and improved, so the expression of festival atmosphere has come into being. It is popular among the people, serves the masses of the people, goes deep into the bottom of society and closely links with the actual life of the masses. It is a reflection of the history, beliefs, life and customs of all parts of China [5]. Red is the most common colour in New Year pictures, because red has the longest wavelength and slowest vibration frequency in the visible spectrum. It is the colour that is first reflected and most easily felt by human vision. However, through the treatment of artists, the picture is hot but not dazzling, strong and harmonious. The whole picture is full of festive and peaceful atmosphere.

The colours used in traditional folk New Year pictures are endowed with vitality, with bright and lively colours and strong decoration. The colours of folk New Year pictures do not follow the inherent colours of people, animals, plants and implements in real life [6]. Its characteristic is that it pays less attention to harmony and emphasizes contrast, but it does not blindly pursue colour contrast. Colour harmony is also an important rule to be followed by all artistic forms. It embodies the authentic folk art flavor and traditional cultural style of the Central Plains with the rough local flavor of the North [7]. It has formed the characteristics of exquisite colour, rich and bright colour, lasting colour, strong contrast, clumsy and rough, full and compact, strong generality and so on. This vivid picture effect is deeply loved by people. The colours used in folk New Year paintings are not only bright, but also have a metaphorical symbolic meaning. In the creation of New Year's paintings, red and yellow, a group of adjacent colours, can more render the scene of festivity, but also become an important factor in the main tone of the picture. More importantly, folk artists summarized the aesthetic theory and folk dialect recipes that guided the creation, reflecting the beauty of external forms, shapes and colours.

3. New Year Picture Composition

Any kind of painting pays attention to composition, which is one of the three elements of painting. Traditional folk New Year's pictures mainly depict characters, so the reasonable arrangement of characters becomes the focus of composition [8]. The composition of Chinese traditional New Year pictures is very exquisite. Its pictures are complete, symmetrical, balanced, concise and full. At that time, the woodcut New Year pictures were all hand-printed. When the space was large, the paper would collapse and stain the pictures. Early Chinese New Year paintings are closely related to the motifs of exorcising evil spirits and praying for good fortune and welcoming auspicious spirits. In the process of praying for harvest, sacrificing ancestors and exorcising monsters, the corresponding decorative arts of New Year's Day, such as painting chickens at the door and painting tigers at the door, have gradually emerged. At the same time, the content determines the composition form, highlights the importance of the theme, has great flexibility in choosing and arranging the scenery, and emphasizes the subjective colour. Most of the appreciators of folk New Year pictures are working people with low culture. Therefore, they are required to acquire some knowledge of culture and history when expressing the wishes of the masses to pray for blessings and eliminate disasters.

There are many forms of traditional Chinese New Year pictures, some of which are in the form of banners, some in the form of fights, some in the form of circles, and so on. Composition serves the theme of content and expression. The composition of folk New Year pictures takes many forms, including radial composition reflecting the relationship between master and slave, block composition similar to comic strips, and independent frame composition in a strip screen. Many New Year pictures, reflecting social changes or people's activities such as food, clothing, housing and transportation, intentionally or unintentionally show the fashion of the times and social customs, leaving researchers with a large number of valuable image data. In the embryonic form of the festival, it already contains rich entertainment and festive connotations. Its central theme and content is to launch around the old and welcome the new, and to extend and promote the content of wishes, blessings and so on. New Year pictures have appeared in many places, but they are full of composition. They use balanced and symmetrical method to divide the picture and arrange many images in an orderly and regular way. To express the people's yearning for a better life. In the long-

term historical development, folk New Year's pictures have formed a unique aesthetic orientation. It not only has a unique sense of form, but also contains the spiritual, concepts and aesthetic ideals which are different from other kinds of paintings. The composition of traditional folk New Year pictures conforms to the aesthetic requirements of the people and is loved by people. It has an important influence on the history of Chinese painting.

4. Analysis of New Year Picture Modeling

The shape of New Year's pictures is a way of image processing of concrete things in the whole picture. As a means of emotional communication, folk art dares to transform and fabricate, to eliminate ugly factors, and to abstract the relative meaning of aesthetic factors of things. Animals, plants, utensils, scenery and other contents also appeared in the theme of folk New Year pictures, but only a small proportion. Therefore, the analysis of traditional folk New Year's pictures is mainly based on the analysis of characters. From the stone and brick portraits unearthed in the Han Dynasty, the portrait of the door god has been widely used at this time, and is often used in the luxury houses of the nobles before their death and in the graves after their death. The figure modeling of traditional New Year pictures is different from the western decent expression method and the traditional Chinese figure painting method. It belongs to the subjective imagist school and has the characteristics of strong subjective exaggeration and distortion, generalization and synthesis, and vivid freehand brushwork. At the same time, it also has the lingering charm of the "original modeling method", such as seeking perfection and perfection, without blocking each other. Line in traditional painting is an important means of expression to complete its plastic arts. The performance of the figure modeling adopts the line drawing, flowing water drawing, nail head mouse tail drawing and other line drawing techniques to draw vivid figures.

The modeling of New Year pictures also uses the traditional folk image of modelling technique, which has a certain stylized modeling. Specific graphics have specific symbolic meaning, and the combination of shape and form also has certain symbolic meaning. Character modeling is largely different from that of traditional paintings. Folk New Year pictures emphasize subjective consciousness and shape character images through exaggeration, deformation and freehand brushwork, while the structural relationship and proportion relationship emphasized in traditional paintings are put in a secondary position. In the proportion of body structure, there is no perspective, deliberately exaggerated deformation, sometimes the head of the figure can account for one third of the body proportion. They all originate from nature. They have both beautiful forms and profound spiritual connotations. They are all symbolic graphic symbols. In folk New Year's pictures, the characters drawn by exaggeration and deformation are lack of authenticity, but they have achieved artistic authenticity in another way.

5. Cultural Significance and Artistic Value of Chinese Folk New Year Pictures

5.1 The Educational Function of Chinese Traditional New Year Pictures to the People

Chinese traditional painting begins with figure painting. The most important function of ancient figure painting is the function of enlightenment. In the countryside, the meaning of auspiciousness includes people's yearning for a better life and many meanings of wishes, expectations, appreciation and praise. Traditional folk New Year paintings inherit the tradition of Taoist and Buddhist figure paintings in Chinese painting, which conforms to the fine tradition of ancient figure paintings. These New Year paintings with educational significance are mostly based on historical stories and heroes. They have strong, lively and healthy folk painting characteristics. Since Song Dynasty, the content of New Year's Pictures has expanded from nature worship and God worship to happiness, happiness and festivity, involving opera stories, folk customs and so on, showing the simple feelings and ideals of Chinese peasants. The exaggeration and distortion techniques used in traditional folk New Year pictures have to some extent overturned the traditional proportional perspective relationship and restored the appeal of the original modeling method. The character

modeling is very decorative. These New Year pictures, on the one hand, spread historical knowledge to children and inculcate stories of historical celebrities stressing filial piety; on the other hand, educate children to love labor and attach importance to agricultural production. In terms of meaning, its materialized forms include peach stalks, peach symbols, door gods, firecrackers, etc. New Year pictures are the main deductive symbols of the entertainment theme of the New Year Festival.

After the Opium War, western powers began to plunder and oppress China for a long time. Under the severe form of the destruction of the country and the family, folk artists with low culture have created a large number of New Year pictures that oppose aggression and record social reality. Although there are differences in the style of brush and ink between the two groups of figure paintings, both of them combine freehand figure paintings with realistic modeling concepts to depict fiery real-life scenes in the pictures and form the realistic tradition of contemporary freehand figure paintings. The plastic arts of traditional folk New Year paintings have strong subjective imagery, which reflects the subjective feelings of the painters. This highly imaginative and decorative plastic technique has been recognized by the general public. At the same time, it also constructs a unique plastic system of folk New Year paintings. These New Year pictures depicting revolutionary struggle and new things in modern times spread to rural cities everywhere, playing the role of educating people to love the history of the Chinese nation, calling for the fight against foreign aggressors, but also reflecting the enthusiasm of the masses for social progress and concern for the fate of the country.

5.2 Traditional Chinese New Year Pictures Are the Carriers of Folk Belief Inheritance

New Year pictures are formed in a long period of time with the evolution of festival customs. Its origin can be traced back to the concept of natural worship and spiritual belief in ancient times. This is a good wish and a simple aesthetic view gradually formed in the suffering of long-term life. In order to highlight the main characters and plots in the New Year's Drama, we often subjectively add some content that can express the theme. In order to highlight the theme, we focus on the events happened at different times and places, and the characters appear in the same picture. Art theorists have done a lot of research work. When painting first appeared, the function of lines was only descriptive. We can see from ancient murals that people painted murals may be to record a memorable scene or thing and trace the outline of the object. The early New Year pictures in our country are closely related to the two themes of exorcising evil spirits, praying for good luck and greeting auspicious. In the process of the customs and customs of the festival, such as praying for good harvest, offering sacrifices to ancestors, exorcising evil spirits and eliminating strange things, the festival decoration art gradually appeared to adapt to it.

New Year pictures are more auspicious pictures that people yearn for, such as the traditional New Year pictures of happiness and longevity, which have a very long history. They were first recorded in the Han Dynasty. The book Records of History records the belief in the “Antarctic Old Man”, the “Longevity Star”. In people's ideas, natural objects are words or symbols expressing a certain desire. It shows the aesthetic taste and social morality of the whole society by concise means. Folk New Year paintings also reflect a certain perspective relationship, mainly inherited the scatter perspective method in traditional Chinese painting, in line with the perspective law. In this festival atmosphere, traditional festivals are the best time for people to enjoy life, appreciate the meaning of life carefully and communicate with others in time. Influenced by the primitive ancestors' low productivity, they had an animistic view of all things created by nature worship. Folk New Year pictures also have many animal and plant beliefs, such as pomegranate, fish, frog and other patterns created for reproduction worship, which symbolize the content that human beings have more sons and more blessings. In the atmosphere of intense rendering, people's ties with each other are strengthened and their emotions are deepened. At the same time, it also provides a basic guarantee for the realization of the ultimate goal of the festival to meet people's material and spiritual needs.

6. Conclusion

To sum up, Chinese traditional Spring Festival is closely related to folk New Year pictures with various themes, and New Year pictures occupy an indispensable position in Chinese traditional festivals. Chinese traditional folk New Year pictures are rooted in and serve the people, thus full of vitality. Traditional folk New Year pictures create an aesthetic realm of unity of beauty and goodness with their stylized shapes, bright colours and full composition. As a distinctive national art, New Year's Picture has formed its own unique artistic language in the long-term development. Its composition is flexible, its shape is exaggerated and vivid, and its colour is warm and festive. Its simple artistic style will continue to bring new enlightenment to today's artists.

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