

Research on Dynamic Visual Extension of Pingyang Woodblock New Year Pictures

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Abstract: With the continuous change and expansion of media communication channels and methods, the spread of multimedia integrates words, graphics, colors, animation, sound effects and images. The brand is becoming more and more diversified, and the presentation of the visual form of the brand is also changing. Pingyang woodcut reflects the simple customs of the Loess Plateau, with realistic folk pictures, is a collection of historical portraits of people's life and emotional sustenance. In recent years, the development momentum of dynamic signs is booming. The development potential of dynamic signs in the future has attracted the attention of many scholars, and the research on it is also increasing. The production and sale of New Year pictures in some places are still going on, although it is difficult to compare with that in those years, it is still full of vitality. If Pingyang board New Year pictures want to develop continuously, they need to incorporate new things. Therefore, once again, the folk culture and art with artistic value are deeply excavated and carried forward, and the national image of the new era with the connotation of national traditional culture is shaped, which is transmitted through dynamic forms of expression. This paper mainly explores the visual experience of traditional folk art Pingyang new year pictures in dynamic design. Make China's dynamic deeply rooted in the soil of national culture, and create a development road that can be extended with the distinctive characteristics of Pingyang New Year pictures.

1. Introduction

Pingyang is one of the main birthplaces of Chinese civilization. With the continuous change and expansion of media communication channels and methods, the spread of multimedia integrates words, graphics, colors, animation, sound effects and images. The brand tends to be more and more diversified, and the presentation of the visual form of the brand is also changing [1]. Pingyang woodcut New Year pictures, as a unique art in China, has a history of hundreds of years. The creators of woodcut New Year pictures mainly take farmers as the main force [2]. They farm when they are busy and paint when they are idle. Pingyang woodcut reflects the simple customs of the Loess Plateau, with realistic folk pictures, is a collection of historical portraits of people's life and emotional sustenance. New Year pictures in Wuqiang, Hebei, Yangliuqing, Tianjin and Taohuawu, Suzhou, which are also national intangible cultural heritage, used to be famous traditional New Year pictures, but now they are facing the same embarrassing problem [3]. In recent years, the

development momentum of dynamic signs is flourishing, and the development potential of dynamic signs in the future has attracted the attention of many scholars, and the research on it is also increasing [4]. However, its short development time restricts the depth and breadth of the research, and the existing dynamic signs or related literature are also in the exploratory period. Based on the artistic commonality between the two, this paper explores the internal relations and expression techniques between the plastic arts of Pingyang New Year pictures and dynamic graphic animation, and also hopes to make a useful exploration in the diversified expression forms of animation [5].

Looking at the historical process of Chinese animation, from the first audio cartoon “Princess Iron Fan” to today’s “journey to the west the return of the great sage”, “little door god”, “big fish Begonia” and so on [6]. As long as it is a well-known Chinese animation at home and abroad, whether it is the theme of the story or the form of expression, all reflect the strong connotation and style characteristics of Chinese national sentiment. However, our research should not only understand the past and present of a thing, but also find out how the thing will develop in the future and master it with methods [7]. It is an important task for designers to study the innovative application of woodblock New Year pictures. The production and sale of New Year pictures in some places are still going on, although it is difficult to compare with that in those years, it is still full of vitality. If Pingyang board New Year pictures want to develop continuously, they need to incorporate new things [8]. Therefore, it is not only the responsibility of art creators, but also the responsibility of every Chinese descendant to inherit the excellent traditional culture of his own nation, to dig and carry forward the folk culture and art with artistic value, to shape the national image of the new era with the connotation of national traditional culture, and to spread it through dynamic forms of expression [9]. Using the characteristics of dynamic logo and folk Pingyang New Year pictures, this paper explores new design methods and possible innovations, and looks forward to the future development trend of Pingyang New Year pictures.

2. An Analysis of the Origin and Artistic Features of Pingyang Wooden Board New Year Pictures

2.1 The Origin and Development of Pingyang Wooden Board New Year Pictures

The Chinese nation with a long history has created an infinite and splendid national culture in the long-standing process, and folk art is an important part of its cultural treasure. It is rooted in the folk for a long time, and it comes from life, and has great universality and universality [10]. With the development of engraving technology, the New Year pictures of Pingyang woodblock have been formed. After song and Yuan Dynasties, Pingyang woodblock New Year pictures not only added many methods of drawing but also varied in content. Not only are there woodblock printing, but also half sets of colors and half hand-painted. In order to make Pingyang woodblock New Year pictures shine again, zhaodayong, a retired local cadre and Zhao Guoqi, the inheritor of Pingyang woodblock New Year pictures, a national intangible cultural heritage, are committed to saving and inheriting Pingyang woodblock New Year pictures. Actively collect and sort out the fine products and precious materials of Pingyang woodblock New Year pictures. In 2008, Pingyang woodcut New Year pictures were listed as national intangible cultural heritage for protection. In 2009, the course “Research and Reprint of Pingyang Woodblock New Year Pictures” entered the classroom of printmaking graduate students in Academy of Fine Arts of Shanxi Normal University. Traditional folk art has been re-examined and studied. Pingyang woodcut New Year pictures not only show the exquisite art of the ancients, but also convey the good wishes of the ancients. Approved by the local Cultural Relics Bureau, Pingyang Woodblock New Year Picture Museum was established at its own expense. At present, there are more than 3,000 pieces of New Year pictures, engravings, etc. and more than 100 pieces of fine works in the collection.

It is generally believed that the New Year picture is an independent kind of traditional Chinese folk painting. Like the formation of New Year pictures in other areas, Pingyang Wood New Year pictures are also originated from the traditional Chinese festival Spring Festival. The New Year pictures with thick black and heavy color on the Spring Festival add a lot of prosperous and happy atmosphere to thousands of families. The emergence and prosperity of Pingyang woodblock New Year pictures are closely related to the extensive use of woodblock printing technology in the Northern Song Dynasty. It is said that after conquering Bianjing in the Northern Song Dynasty, Jin transported a large number of craftsmen and precious engraving plates to Pingyang house, making Pingyang a famous place for carving and printing at that time, so that “Pingshui engraving” occupied a place in the history of Chinese printing. The emergence and prosperity of Pingyang woodcut New Year pictures are inseparable from the local culture. Pingyang is located in the south of Shanxi Province, with a long history and culture. The farming civilization has a long history here, and Confucianism, Buddhism and Taoism are also spread all over the people. With the development of the times, Pingyang woodcut New Year pictures are far from meeting the needs of modern society. As science and technology are updated day by day, the visual effects created by contemporary visual art media are dazzling. Pingyang wooden board New Year pictures have been passed down from generation to generation in a long history, which naturally forms unique aesthetic concepts, modeling features, color styles and the laws of natural continuation and development.

2.2 The Composition Features of Pingyang Wooden Board New Year Pictures

Pingyang woodcut New Year picture is a popular culture variety with the festival folk custom. As early as the Song and Jin Dynasties, Pingyang (now Linfen) and Jiangzhou in Shanxi Province were the centers of woodblock printing in China, and a large number of classic New Year pictures were produced. In a broad sense, all paintings created by folk artists, carved and managed by workshops, and used to describe and reflect folk secular life can be classified as New Year pictures. The themes of Pingyang woodcut New Year pictures are mostly based on folk customs, myths and legends, flowers and figures, fish, insects, birds and animals. The forms of expression include nave, tribute paper, group painting, lamp painting, dust paper, Doufang, Shenma, Guajian, Mentou, menhua, moon cake paper, etc. On the whole, the modeling images in Pingyang wood board New Year pictures are complete and unified, and the symmetry echo, size and density, and the treatment of actual and false situations are very appropriate. The pictures appear unified but not messy, concentrated but not stacked, which makes people feel very comfortable, forming a unique composition style of Pingyang board New Year pictures. In history, Pingyang woodcut New Year pictures produced many classic works. For example, “Four Beautiful Pictures” in Song and Jin Dynasties is the earliest existing woodcut New Year pictures in China, which embodies extremely high artistic and technical standards and is a sign that woodcut art tends to be secular. As shown in fig. 1.



Fig.1 “Four Beautiful Pictures”

New Year pictures are not only for folk entertainment, but also reflect the cultural psychology of ordinary people. Pingyang woodcut New Year pictures, influenced by the rich cultural nourishment of the Yellow River Basin and the local simple folk customs and aesthetic taste, have formed the bright and unrestrained color characteristics. When using colors, it is highly subjective to match colors reasonably according to the atmosphere that the theme needs to express. This unique color technique and matching can be used for reference to set off the atmosphere and plump characters in the dynamic process.

The composition of Pingyang woodcut New Year pictures is ingenious, vivid and free from the limitation of time and place. It can express things that do not conform to the normal tense in the same picture. For example, the composition of the picture is full, there is no blank, and the decoration is strong, which fully absorbs the artistic appeal of stage modeling and scheduling in opera performance. Dust paper. It is unique to Pingyang. It is pasted on the interior cupboard, bedding kiln and sundry rack for dust protection and decoration. It's shaped like a window. It's mostly a set of four pieces. It's mostly painted with drama stories and historical figures. In Pingyang woodcut New Year pictures, there are some new year pictures that show the function of enlightenment. Such as “the boudoir teaches children”. At the desk, a child stands in front of a woman. The woman holds a book and looks at the child. There is paper, pen and ink on the desk. It is like a scene where a mother educates her son. Some woodcut New Year pictures, under the wish of praying for happiness, also appear humorous and vivid, which makes people laugh and adds joy to the festival. “Marry a Mouse” is widely spread among the people. It is said that a couple of mice had a daughter long ago, who loved her very much since childhood and grew up beautiful and clever. They want to marry their daughter to the greatest person in the world. In addition, there are three kinds of short films, such as cutting, fighting, and horizontal stripes. In addition, some characters are enriched and processed in the original New Year pictures. For example, the mouse king's character shape, clothes and movements have not changed, but he is still dressed in red and green trousers, riding on a donkey with a rucksack. However, the anthropomorphic modeling in New Year pictures was restored to the modeling of mice, which fits the theme of short film mice marrying women. As shown in fig. 2.



Fig.2 “Mouse Gets Married”

3. The Modeling Design Practice of Pingyang Wooden Board New Year Pictures in Dynamic

3.1 The Application of Pingyang Wooden Board New Year Pictures in the Design of Dynamic Shapes

A form of dynamic animation art, a large part of its artistic style comes from traditional experimental Abstract animation, and the essence from different styles of art is the overall trend of dynamic innovation and diversity and new vitality. We are in the third period of scientific and technological revolution. With the rapid development of technology, great changes have taken place in all aspects of society. These changes directly affect the innovation of logo design, and dynamic logo emerges as the times require. The door gods in Pingyang woodcut New Year pictures can be divided into two types: wucaishen and wencaishen. According to their different personalities, their modeling designs are also different. Wu Caishen is Guan Gong. Because he was born in Shanxi, he is called Shanxi Master in Pingyang Woodblock New Year pictures. Shanxi folk are regarded as Almighty God because of their high martial arts, the importance of benevolence and righteousness, and the protection of those who gain money by justice. In the domestic cartoon Proud General directed by Te Wei, the general's modeling draws on the modeling characteristics of the God of Wealth and the Door God in the New Year pictures. “The tiger bears the waist, but the leopard has the eyebrows”. The cartoon uses modern modelling technique to create the image of “Chinese-style general” with national characteristics. Coupled with the exaggerated stylized movements of characters, they all reflect the shadow of God of Wealth and Door God in New Year pictures.

In dynamism, coherent movement is the core of a character's action. The static action design can basically reflect the character's personality, while the dynamic walking can enrich the character's characteristics. Therefore, as a part of traditional culture, Pingyang woodcut New Year pictures will come into our life and show its charm. Therefore, in the role modeling design, in order to show the uniqueness of the role, it is necessary to set the corresponding facial features, body proportion and clothing props according to its personality characteristics. Especially in the details that reflect the character's personality, maybe a subtle facial expression will make the character be remembered by the audience. Many characters in Chinese animation have the shadow of wooden New Year pictures in facial expression design. Dynamic vision can learn from the expression design in Chinese animation, make the dynamic image fuller, and clearly distinguish different characters. If the character modeling in dynamic works can make the viewer visually happy, then in the process of character modeling design, attention should be paid to the integrity of its flat modeling style, as well as the control of structure and proportion, so that vivid image and distinct character can be reflected in different modeling.

3.2 Application of Costume Design in Pingyang Wooden Board New Year Pictures in Dynamic Modeling

In the dynamic fashion, it not only highlights the situation contained in the story, reflects the identity, gender and era background of the role modeling, but also intuitively presents the atmosphere of the picture. Therefore, the dynamic clothing should be the external expression of the inner spirit of modeling design. In terms of clothing, the clothing mainly includes bellyband shorts when showing younger children, and short trousers when showing teenagers. This modeling feature is also just right in children's cartoons such as “Ginseng Doll”. As shown in fig. 3.



Fig.3 “Ginseng Doll”

Pingyang woodblock New Year pictures have the function of propaganda and education, the symbolism of the content has a certain representative significance, and the clothing is also the propaganda of a person, reflecting a person's aesthetic and style. On the other hand, the “floating” fairies, like the women in the wooden New Year pictures, are in line with the traditional Chinese aesthetic standards for women. It also defines the characteristics of women's personality, such as the delicate and gentle willow Fufeng, who can also dance and be lively.

Animal modeling in Pingyang new year pictures is also a common modeling design in animation. Pingyang new year pictures not only provide abundant reference styles for animation modeling design, but also reflect the emotional tendency of these animal images in traditional Chinese concepts. It can provide some reference for guiding the selection and rational use of animal characters in national animation creation. Symbolism of dynamic clothing is reflected in the fact that the clothing with dynamic graphic animation and character modeling is based on age, occupation and personality. For example, the clothes and handbags of the elite white-collar, the military uniform of the soldiers, the uniform of the police and so on are all symbolic symbols existing in the dynamic modeling clothing. Both animals and figures in Wood New Year pictures have very vivid expressions. Some are smiling, some are majestic, some are tender and lovely. In the dynamic process, the expression of the characters is constantly changing. It is necessary to realize the transformation from “static” to “dynamic”. From Pingyang Wood New Year pictures to dynamic design, we can integrate modern clothing design, and better reflect the characteristics of the characters from the clothing.

4. Conclusions

Pingyang woodblock New Year pictures are traditionally called “vulgar objects”. But it has unique artistic characteristics and its own unique beauty, embodies the simple wisdom of the working people, and has an indelible influence in the historical life of mankind. Through the research on the reference of the movement shape of the wood plank New Year pictures, we can find that the movement shape of the wood plank New Year pictures has a very profound influence on the dynamics. When reviewing the glorious years pioneered by the older generation of animation artists and reviewing the current world animation development trends, I believe that the current bottleneck in the conversion of Binh Duong wood plank New Year paintings into dynamics will be solved. The key is not only to learn the advanced production technology and operation methods of the animation giants, but also to firmly seek their own way in the huge treasure house of national art. Deep mining animation creation provides infinite inspiration for dynamic vision. In the creation, we should embody the profound connotation and distinctive national characteristics of Pingyang Wood New Year pictures. The profundity and depth of folk art is the source of the artistic connotation of dynamic modeling design. In the dynamic design of Pingyang Wood New Year pictures, the reference and integration of the plastic arts is to hope that the folk art of Pingyang Wood New Year pictures with profound artistic and cultural connotation can inspire the dynamic design. To develop and enrich the artistic background of its modeling design, and contribute to the sustainable development of dynamic visual design in China.

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